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ALFRED HITCHCOCK'S PSYCHO

Despite Good U. S. Bally, Europeans Again Run Away With Int'l Festival

Brussels, July 1. — Despite a sensational first getaway at the start of the Brussels World Film Festival, Hollywood ended up among the also-rans in the international jury's selection of the best feature film. Grand festival prize was topped by "Silence Is Golden" René Clair's production for French Pathé, which was awarded the Saint Michael statuette, the Belgian equivalent to the U. S. "Oscar." This is the Maurice Chevalier starer which RKO will release in America as "Man About Town."

"Among the secondary awards, Samuel Goldwyn's "Best Years of Our Lives" was palmed for having the best story, and Myrna Loy walked off with the best actress prize for her performance in the same picture. J. Arthur Rank's "Old Man Ott" held up British honors by winning the best production awards. Other winners were Mexico's "Emanesca" for best photography.

(Continued on page 49)

Spa Neries Undergo

1st Refurbishing Since Beginning of War

Saratoga Springs, July 1. — For the first time in some years patrons of Saratoga's plush lobbies will find a number of changes in the interiors this summer. Building and repairmen are busy with the new plaster and new periods the clubs remained about as usual except for incidental refurbishing and painting each year to doll up for the August racing season.

This year, however, many changes will be in evidence, the most radical taking place at the former Meadowbrook, to be known as Outwilder's, which is being turned into a private membership club with attendance by card only.

"It is indicated that the club will be one of the most beautiful in upstate New York. Many remodeling remains the same, except for the fresh decorating and new draperies (the fireplace has been painted white to be set off by copper lamp and ivory). But, however, has been."

(Continued on page 22)

MAP B'WAY REVUE AS TOLERANCE WEAPON

At the suggestion of the National Conference of Christians and Jews, a representative group of writers is considering staging a revue with the tolerance basic theme. It is slated for Broadway in the fall and then goes to the road. Showman Huddell last week for preliminary discussions, writers will soon be selected to supply sketches and music.

A group of showmen will be the executive heads of the project, and it's expected that financing will partly come from show business, indications being that support also be offered by leaders in other fields.

Helpful Occupation

Tokyo, July 1.

Tales of lush Hollywood movies have finally reached Japanese ears.

Among General MacArthur's mail last week was a film scenario, "Play of Marriage," by a Nip writer who asked the General to "give the order to his skillful secretary to translate it into American" so the author might submit it to Hollywood.

'47-48 Longhair Prospects Big

The longhair concert business, which just completed a very good year, looks in good shape for next season despite the bearish tenor of the times. Concert managers are cautious in making predictions, but signs are bullish. At the close of the spring booking season, advance bookings by Columbia Concerts, leader in the field, are running parallel to last year. In the case of National Concert & Artists Corp., Columbia's chief rival, bookings are even heavier for next year.

Bookings indicate, according to concert execs, that next year's biz can't be bad. Whether the new season will be as good as the one just finished, can't be predicted yet, they say, due to inability to know what the percentage contracts will yield. Most major artists are now booked on percentage. Their receipts, of course, aren't reflected in advance bookings—only straight fees. But advance bookings show.

(Continued on page 22)

Eddie Cantor Will Get

33% of Profits From His Warner Bros. Biopic

Eddie Cantor's film biopic deal, which Abe Lastfogel (William Morris office) set last week with Warner Bros., gives the star one-third of all profits. The down-payment is merely \$50,000, as compensation for his not being in the picture. Cantor working with the writers. An extra deal has yet to be worked out for his recording the musical numbers.

Tentatively titled "All My Life," the picture is the comedian's appearing as himself was ruled out although who will be Cantor's "Larry Parker" is as yet undecided, as is the selection of authors, tunesmiths, director, et al. Only time certain is that, but as in "Technicolor" and Cantor, like Jolson, will be his own off-screen musical voice.

Warner Bros. will not be in the 1927, will not be used as the basis of the film because of incomplete data.

SILVER TONGUES' '48 GOLDFINGER ERA

By ARTHUR BRONSON

In contrast to a postwar recession in adjoining entertainment or cultural fields, the lecture business, which has been good right along, bails fast next season to eclipse its hitherto best year. Established gabber bureaus, just finished with a fine season, are signing up contracts that indicate a better season next year. New companies have stepped recently into the field, drawn by the lush prospects or the peculiar advantages their services offered. The gabber circuit, estimated to have grossed over \$5,000,000 this season, looks to better the figure considerably next year.

Interesting development is the increasing issue of show biz personalities into the field, occasioned by the need of variety on the yapper loop. In the case of the two newest companies, a third of their rosters is given over to gabbers in literature and the arts, with entertainment a strong factor. Names familiar in radio and legit appear.

(Continued on page 33)

Justice Dept. To Crack Down On AFM, Films

Anti-trust division of the U. S. Dept. of Justice is preparing to file an affidavit with the aim of making the American Federation of Musicians and the major film companies for their alleged action in prohibiting the use of any film with a musical soundtrack to be used for their own purposes.

An official of the Senate sub-committee, currently investigating the AFM, said that the Justice Dept. Bill, declared that any such action would have to be initiated by the Justice Dept. but said there was a possibility the committee would persuade the dept. to investigate. An affidavit statement, he said, would have to come from Rep. Hart.

(Continued on page 35)

Swanson's Pic Comeback

Hollywood, July 1. — Gloria Swanson wants to do a starring picture again. She and director E. H. Griffith have formed an alliance with the aim of making "The Besieged Heart," play by Robert Hill. Story of a woman with a cancer affliction who dies in the end, Hill wants it done as a play first.

Meantime, Miss Swanson has gotten Irving Trust Co. of N. Y. to finance the picture, with the Rosenbergs. Foxman willing to guarantee completion money. Film, should it be made, will probably be released through United Artists.

Show Business Still Auditioning That New Act: Taft & Hartley

Shows Pix, Too

Washington, July 1.

Treasury Department disclosed last week it has turned up a southern theatre chain which owes \$100,000 in Federal income taxes by omitting from its tax returns its profits from local network, support and other concessions in the theatre.

Treasury did not disclose the identity or location of the chain. Case was merely listed as one of several large income evasion thrusts in various parts of the country, on which the department is now working.

Rose Nixes 10G Coke Emcee Bid

Billy Rose has nixed a \$10,000 a week offer from Coca-Cola to deliver his own package show to the soft drink, outfit for fall network programming. Coke outfit has already bought two new shows on CBS—one starring Merion Downey and the other Percy Faith—and it's reported that the Rose show had been intended for a third half-hour network slot.

Rose had previously rejected the same role in the new Milton Bell show for Adam Rias, "The Big Break." Claims his multiple activities, including columnizing, his customary horseplay, Ziegfeld-style, etc., take up too much of his time and energies.

AFRA Retrieves Disk Jocks on Cuffo Guest Shots Till Convention

Disk jockeys who line up cuffo interviews with entertainment stars to hype their stanzas got a brief reprieve last week from the threat of an American Federation of Radio Artists ban on such guestshots. AFRA board, meeting in New York Thursday night (28), decided that the view of the nearness of the union's national convention, to table the proposal for the time being and place it on the convention agenda for mulling by the membership.

AFRA action is scheduled to open, for a four-day round of sessions, in New York, August 14. Tabling the decision, the suggestion that cuffo interviews of AFRA artists be forbidden on platter shows—or that "customary fee" be charged, which end, Hill wants it done as a play first. Feeling it, said, is that too many AFRA members wouldn't want to be cut out of this form of free in-plugs and would question that such interviews seriously deprive them of employment.

Washington, July 1.

A 30-year old U. S. Supreme Court decision is to be dusted off by entertainment unions in its battle against the Taft-Hartley law. The entertainment unions will claim that regulatory provisions of the labor-management control act do not apply to the entertainment field because of the Max Hart vs. Keith-Albee decision of 1928, which ruled the Keith circuit was not engaged in interstate commerce despite the fact that performers were routed by that wheel throughout the country.

Sole possible exception to the dictum of the Keith-Albee decision is seen to be the American Federation of Radio Artists, which may be held to be engaged in interstate commerce because of Government control of radio channels through the FCC.

Other unions will claim that the entertainment industry is engaged, exclusively in intra-state commerce and thus not subject to Federal regulation. (Continued on page 55)

Jim Thurber 'Unfair' To H'wood; Refunds 28G, Unsolicited, to Goldwyn

Hollywood, July 1.

James Thurber, it seems, has broken a long-observed rule. He took on the job of doing a treatment of "The Catbird Seat" for Goldwyn. He turned in a full 80 pages. Then Goldwyn ordered changes, and Thurber wouldn't go for them. He called the deal off.

Now there is nothing especially notable about this. Other writers have resented script changes and quit before now. But, so far as producers around here remember, few if any have ever kicked about a refunding coin for the time they have given.

Thurber paid back every cent of the money given him. Even his agent had to kick him out of Goldwyn.

Among the writers there seems to be general applause for Thurber's feeling of what constitutes integrity, but there's some uneasiness about the possibility he's setting a precedent. After all, the laborer is worthy of his food, they insist, and a lot of work on the script is still a lot of work, even if the producer doesn't like it as it stands.

Midwest Theatre Toll Big Due To Floods

Omaha, July 1.

Rampaging Nebraska and Iowa rivers took toll last week on amusements in general in this area. At Hamburg, Ia., the Colonial theatre continued with six feet of water in the basement.

At Cambridge, Neb., however, the flood battered with three in town. George Baughman, operator of the Ritz, lost his daughter-in-law and grandson in the flood.

Senator Aiken's Film Plan To Show U. S. Democracy at Work

Washington, July 1. Broad, general project for the production of educational shorts on the workings of U. S. democracy and the Federal Government will be proposed to Congress in the immediate future by Sen. George Aiken of Vermont. Plan, which will seek sponsorship from the film industry and the talent, will be brought to Congress as soon as Aiken huddles with representatives of Motion Picture Association of America.

Disclosure of Aiken's project followed by a day of the proposal of Rep. Carl Mundt that Congress allocate \$2,250,000 to the U. S. Dept. of Education to produce and distribute such educational pictures. Aiken's plan is considered much more expensive, however, also by obtaining sponsorship of the film industry, the shorts would be insured theatrical distribution and top quality, as well as top talent.

Basic motive underlying Aiken's plan is a fight against Communism by depicting how in U. S. Government, the courts, the schools, the Communist type of rule. Aiken will propose a joint advisory committee composed of Senate and House members to work with the industry on production. He'll also seek full theatrical distribution and top quality, as well as top talent. To further his plan, Aiken will ask that the film projection room which opens on Capitol Hill next fall also show educational shorts, to the benefit of both adults and youths visiting Washington.

MARCHES TESTIFY FOR HERMAN SHUMLIN

Washington, July 1. Fredric March and his wife, Florence Bridgide, were character witness last Wednesday night at Broadway producer Herman Shumlin, a defendant in the trial of 10 persons charged with aiding the Refugee Committee. All 18 were convicted on Friday of contempt of Congress for refusing to appear before the House subcommittee to testify to disclose information to the House Un-American Activities Committee.

"March described Shumlin as 'completely law abiding, truthful and full of veracity.' Shumlin, along with author H. P. Faust, is accused of having been a fine of \$1,000 and a year in jail. Shumlin's last success was "Watch Out, Rhine," a radio-serial drama, which after a Broadway run was made into a WB picture which costarred Faust. He has written two scenarios to be filmed in the east by Mike Todd, one titled "The Children," adapted from his novel of that title, and an original called "Busman Holiday."

Among others convicted were Leverett S. Gleason, publisher of Reader's Scope, a magazine in New York; Raymond S. Hamilton, N. Y. singer, and Marjorie Chodorov, former Broadway actress and to Edward Chodorov, dramatist.

George Carson Putnam Felled by the N. Y. Heat

George Carson Putnam, WOR (N. Y.) newscaster and announcer, fainted from the heat of the CBS (Tues.) noon on the street at Park avenue and 125th street, New York. He was taken to his home hospital, where an examination showed he suffered a brain concussion as he fell. His head is in a cast. His condition was not believed serious, but doctors said he would be kept under observation at least 24 hours.

Putnam was on his way to the 15th street commuter train station when he fainted. He was then porter Lee Carson, and their child, who were returning from a visit to his country.

Henry Gladstone is pinching for Putnam at WOR.

Yves Must Berlitz U. S.

Warner Bros. "Sisters of French Radio," Yves Montand, is due to arrive in the U. S. July 20 or 24, will have one day in New York, then head for Hollywood. His first task will be learning English. His second is called "Young Chevalier," type, highly popular with French radio audiences.

Elsa Lanchester's N. Y. Niterity Date at Cafe Soc.

Elsa Lanchester, film actress, and wife of actor Charles Laughton, has been signed for her first N. Y. niterity date at Cafe Soc. on Wednesday, July 3, 1947, for four weeks starting Jan. 7. Spot, which closed Saturday (28) night, the audience will open Sept. 9, with Lucienne Boyer.

Korda Planes Back For British Picture; Other Air Flights

With a settlement of his breach-of-contract suit with Lady Lawrance, Alexander Korda, British picture producer and director, has planned back to London after a two-and-a-half-week stay in New York. He left via La Guardia Airport. In London he will direct Oscar Wilde's "An Ideal Husband" with Fausto Cedard in the lead.

Korda said that with the completion of "An Ideal Husband," he will start work with "Anna Karenina," with Vivien Leigh playing the title role. He will also write-director Orson Welles a one-picture contract with Korda as producer and writer, and title undecided as yet. Welles will leave for London in about two weeks.

Since his arrival in N. Y. on June 11, Korda has been in the U. S. for 11 days, in a \$502,400 lawsuit by Lawrence, former Metro and United Artists foreign production executive, who charged that a three-year contract with Korda had been broken by the producer with 16 months of the contract to run. In his defense before the N. Y. Supreme Court, Korda testified that contrary to his understanding of the agreement with Lawrence, the latter had signed a contract with other film companies. A Korda executive reported that the case was settled out of court for \$100,000.

Buddy Rogers flew in last Thursday (26) to celebrate his 10th wedding anniversary. He was with his wife, Mary Pickford, who is in N. Y. on United Artists business. She's N. Y. executive, who charged that a three-year contract with Korda had been broken by the producer with 16 months of the contract to run. In his defense before the N. Y. Supreme Court, Korda testified that contrary to his understanding of the agreement with Lawrence, the latter had signed a contract with other film companies. A Korda executive reported that the case was settled out of court for \$100,000.

On Monday (30) the Pan-American flight carrier American landed after a 10-hour motion picture trip were Roy Fordard, president of Scripps-Howard; Mrs. Ogden Reid, president of the New York Herald-Tribune; Frank Gammett, publisher of The Gannett Newspapers; Harry F. Bennett, director of International News Service.

Simon Scheraga, French film producer now living in New York, left via Air France for Paris. He said he will meet in Paris the president of the film motion picture industry, a governmental bureau representing the industry, to try to arrange for a French film to be made in New York would more or less parallel United Artists in the U. S. Such an organization would call on the French expert of French pictures, and would provide for a single agent in New York.

The wife of New York's La Guardia to welcome home her husband, Robert Lewis, Air France passenger, will spend a six-week vacation in Europe.

Revive Revelers Quartet

The Revelers, male quartet of the '20s, is being revived by Columbia Records, largely for Columbia Concerts series. Group is being built up by Columbia's new recording artists and Rand Smith, baritone. Paul Velucci will be pianist-arranger. The group has been organized by Walter Preston, head of Columbia's Wolfson Musical Bureau, and has dates set already for next season. When originally organized over 20 years ago, the group was known as the Shannon Quartet. As the Revelers, it numbered at different times, including its group in New York, Frank Parker, Franklin Burr and Frank Luther.

263rd WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"
El Capitan Theatre, Hollywood, Cal.
Best evening's entertainment in America. Ken Murray is great!
FRED ALLEN

PARDS IN N. Y. CAFE, RIVALS AT SARATOGA

Jimmy Vernon and Dario, co-hosts of the "Dario Show" in Saratoga Springs, N. Y., this season, during the racing meet, Dario has been signed to manage Outwells, spot formerly known as the Meadowbrook. Vernon previously was signed to manage Riley's Lake. Both clubs will be on a name policy, Outwells' having signed Emil Coleman, orch. and Phil Regan. Belmont's will start the season with Harry Richmond. Dario returned last week from a brief tour in France and England, and in conjunction with Vernon, will reopen La Martinique in the fall.

James Stewart Groomed For '49' Filmation

James Stewart, due July 14 on Broadway as summer replacement for the last version of the Mary Chase comedy, "Harvey," is being groomed for the film version of that play. Comedy, which was purchased last week by Universal-International for \$100,000, is reported to be near \$1,000,000, to be paid in 10 annual payments, will be produced by John Beck, former general studio manager, now assisting Leo Spitz. Miss Chase will assist in the adaptation. Negotiations for sale of the property were agitated by Harold Freedman on behalf of Miss Chase and Brook Benton, show's producer. Stewart will appear in the play, "Harvey," which is being produced in its 123th week on Broadway. Chicago company, with Joe E. Brown in the lead, recently completed a 42-week run.

Mrs. Raft Asks \$18,000 In Settlement of Arrears

But in which Gravey Raft, estranged wife of George Raft, asks \$18,000, which she claims Raft owes her under a property settlement entered into in 1932, is on file in superior court. The case was set for trial in March 1, 1945, but has been postponed. Mrs. Raft has received an \$18,225, the actor's income was in excess of \$20,000.

Eh, Doc?

We have always liked talking dog and/or horse stories. One of them concerns a college track meet being held near a pasture in which were several thoroughbred horses. One of the spectators of the track events, taking a bit of shade, sat down on a horse. He was talking to the horse's owner, who was in the field from the pasture. Suddenly he felt his shoulder being nuzzled. He looked up into the face of a handsome young woman's face. He looked around cautiously and then said, to the side of his mouth, "If you do like to be in the third, Doc!"

—Fiber McGee & Molly.

"Born on the Fourth of July"

By RALPH T. KETTERING

Chicago. "I'm a Yankee Doodle Dandy—Yankee Doodle Do or Die..."

At the time, from the top of his flat-topped felt to the toe of his humble boot. He waved the flag and why should he? He was American, can first, last and always. I remember the first time I met him. The four men were playing a game of Ferris Wheel Park, Chicago, in the open air vaudeville theatre on the south side of the lake, and George liked to ride the big wheel, a leftover from Chicago's first World's Fair.

There being no child labor laws in those days, packed a basket of peanuts and popcorn around the park from noon until very late at night. Peanuts being the weakness of most kids; I imagine that is how George and I struck up an acquaintance which was to ripen into a friendship over the years. By a bit of debt "exchange of courtesies" we managed to ride the big wheel at no cost to us except the pilfering of enough peanuts from each bag to fill enough bags to give a few to the ticket taker. Now, if you don't exactly understand that

ANDY RUSSELL LAUNCHES AGENCY COUNTERSUIT

Hollywood, July 1. Sued by Andy Russell against an accounting of \$75,000 he says he has paid Perennials, Ltd., since going to England, a general manager on file in superior court here. Russell, a complaint, filed by Charles Katz, charges that the agency was never licensed as an agency and that it breaches a contract paid by going through the William Morris office in setting Russell up.

The agency, in which Sam Stiefel and George ("Bullet") Durgon are 80-20 partners, sued Russell last week for \$376,000 for alleged breach of contract.

Mae West's 'Diamond Lil' Gets British Censor OK

London, July 1. Mae West's script of "Diamond Lil" was okayed last week by the British Board of Censorship, a minor change. This official action indicates that the play will have smooth sailing throughout England when she opens some time in August in the provinces.

Miss West is slated to go to England to present this time month to reopen "Diamond Lil" in London, at the end of September. Tom Arnold will produce.

Olsen & Johnson's Canada Fair Date on Percentage

Toronto, July 1. Deal for Olsen & Johnson to play the annual Canadian National Exhibition to be held here Aug. 22 to Sept. 1, 1947, has been agreed to between William Morris agency and George Hamid, fair's booker, will be for guarantee and percentage, but no advance payment, final terms not yet set.

Olsen & Johnson, the largest in Canada, will use supplementary stage show during the O&J engagement. CNE (Toronto) will use one of the high-budgeted names and are angling for Jack Benny and Edgar Bergen. Olsen & Johnson will be staged in the Coliseum seating 12,000, capacity of which may be diminished by the use of the supplementary making off of the side sections.

Mrs. T. Ince, Jr., Divorce

Mrs. Dorothy T. Ince has obtained a divorce from Thomas H. Ince, Jr., son of the late film producer. The settlement calls for \$300 monthly alimony, \$100 for support for two daughters and a home in San Marino, Calif.

COL'S ROYAL FLACK

A usual boyalty was added to Columbia Pictures home-office publicity staff with the addition Monday of young William's publicity man, she will work at the New York offices as Miss Iris Mountbatten. The young lady, who is now in the city, has decided to make her home in this country.

procedure ask any carnival grifter. It was Wednesday, I believe, that the wheel started acting up and it was Thursday about 10:30 that George and I found ourselves at the top but stationary. The machinery was the spoked wheel of a Ferris wheel, with a little more darkness, and the show would begin. We could see the spotlights and the searchlights. The lights below looked like small diamonds from our dizzy height. So the show would have George looking for a fourth. But, we remained beamed and the world would go on.

There being no child labor laws in those days, packed a basket of peanuts in a glass enameled car several hundred feet into the air swinging out over a great city. "The only reason I tell the story is because that was the first time I saw George. Two kids and only time The Three Cousins played next-to-closing and the last time the fourth Cousin rode the Ferris Wheel.

As the Cousins toured the Kohl & Co. store, I should follow them around to the Haymarket, Chicago Opera House and the Olympic, once again. I should follow them around to the Haymarket's Masonic Temple Roof Garden where George and I should have been in private life Mrs. J. J. Murdoch—always closed the show by singing closed, and I should have an illuminated chair drop.

We were standing beside the railing that George and I should have been in private life Mrs. J. J. Murdoch—always closed the show by singing closed, and I should have an illuminated chair drop. We were standing beside the railing that George and I should have been in private life Mrs. J. J. Murdoch—always closed the show by singing closed, and I should have an illuminated chair drop. We were standing beside the railing that George and I should have been in private life Mrs. J. J. Murdoch—always closed the show by singing closed, and I should have an illuminated chair drop.

But, it was when the "High Raft" for advertising had been through had struggled through a recovery, first by Hyde & Behman's Music Hall, and then as the Colonial, that George and I were to have a happy ending. William Harris and Abe Erlanger had sent George Lederer to Chicago in 1915 to see the show. He had been the first show booked was "45 Minutes from Broadway," which was a comedy. He and Erlanger composed all the music as usual, staged, directed and co-produced, but he was a very good manager. Contrary to several adverse opinions. By this time I had progressed into the "High Raft" and was a treasurer of the Colonial. I'll never forget that opening night. George and I were in the box. I'd ever seen. Constantly rubbing his chin and tightening his tie. I noticed he had written on the box office "Help, help, help!" and I was a little bit interested.

Pinkerton in the Red

It was at the Colonial, during that famous engagement, that we formed a plan. The plan was to have Billy Pinkerton, the great detective, Louis Housenauer, sports editor of the New York World, and the liquor baron; George Lederer, the manager; George W. W. played cards and told stories and one night George and I hatched up a plan. The plan was to have Billy Pinkerton, the great detective, Louis Housenauer, sports editor of the New York World, and the liquor baron; George Lederer, the manager; George W. W. played cards and told stories and one night George and I hatched up a plan. The plan was to have Billy Pinkerton, the great detective, Louis Housenauer, sports editor of the New York World, and the liquor baron; George Lederer, the manager; George W. W. played cards and told stories and one night George and I hatched up a plan. 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IT. THE. HEAT. OF. THE. MOMENT.

Expect Rank To Tell Off British

It's figured that when J. Arthur Rank gets back to England the nation against U. S. film imports may take on a different complexion. America takes about a billion dollars out of Britain in dollar exchange, for all such commodities, but because Hollywood is an element of glamour, the accent is automatically on the Yank film capital with the relatively small \$75,000,000 it takes out of Britain annually.

But when the British womenfolk beseege Parliament, as they have, with "if it's a choice between us having food or movies, the answer is obvious."

Fundamentally, both sides agree it's good economy for the American majors to "cartelize" playdates on an Anglo-American accord—if it's because it's also good for the British film industry, in every case.

It's good for the British theatre-owner, it's held, because without Hollywood product he'd close up shop. It's good for America because without that foreign revenue the U. S. film industry would have to retrogress on production lavishness and standards.

Rank's closure on America, particularly his current leisurely sojourn in Hollywood, has given him an even deeper insight, and all this will be shared by the British industrialist-film producer when he hits British shores.

British Prefer Opportunity to Play

U. S. Market, Revenue Incidental, Rank Stresses to Rank Distribbs

As J. Arthur Rank winds up his Hollywood stay this week, preparatory to heading east and Berlin, he'll be in London July 17 on the Queen Elizabeth, the playing-time deal that the British tycoon worked out with the major American theatre circuits started to take shape. The \$10,000,000 to \$15,000,000 "guarantee," actually, is chiefly a theoretical formula because Rank reiterates, what he wants for British pictures is not to be put on a monetary basis. More so, he prefers the opportunity to exhibit his and/or the other British film wares in important American theatres.

It's held that if it were a question of money, as a means to buy off any theoretical threat from the British government on dollar exchange, then perhaps, it might be that the U. S. film interests could just as well pay off Rank and not even play his product. It's something comparable to what occurred when the American distributors in England made and/or bought "quota" pictures, and exhibited (Continued on page 16)

Jimmy Walker Biopic May Be Filmed in Eng. Under Noel Gurney Plans

Aiming to bring a cross-section of America to British and vice versa, by means of a program of films and American Continental Productions, Inc., is planning a biopic on the life of Jimmy Walker as its first screen venture. Company president Noel Gurney reportedly acquired the rights to the Walker "rags" from executives of the late New York mayor's estate.

A British American is now negotiating for studio space in England and, according to plans, the Walker picture will be filmed in England during the summer, the firm was launched in 1940. Number of British studios are backing the project, including the Countess Zinghiana, a film director.

As its initial excursion into legit, (Continued on page 16)

Welles' 'Macbeth' Now Costing Rep \$900,000

Hollywood, July 1. Budget on "Macbeth" now stands, by Republic from \$750,000 to \$900,000 over the weekend, with possibility that it'll hit \$1,000,000 before it winds. Studio chief Herb Yates announced several weeks ago that it wouldn't go over \$750,000 (Tuesday) is producer-director-star Orson Welles' eighth day of a 21-day shooting schedule and overtime is what's boosting the costs.

Welles' company had weeks of rehearsal on the road before picture started, and more intensive work before picture rolled,

\$68,000,000 FILM COIN AT STAKE

London, July 1.

American film industry faces its greatest foreign crisis since the war with the threatened drastic limitation on the import of films. At stake is a substantial part of the average \$68,000,000, and better, annually re-mitted to U. S. majors as their net earnings on play in Britain. Restriction on the import of all films and, if necessary, an import duty based on estimated earnings of a film was indicated in Parliament Monday (30) by Chancellor of the Exchequer Hugh Dalton. (His \$68,000,000 average is for the last three years and differs from the film taxes accepted \$75,000,000 insuring rd.)

Development of a severe shortage of dollars to meet all parts of the world was dictating moves which will definitely hit tobacco, gasoline and newspaper and very likely, Dalton told Parliament. "Our own line of credit under the Anglo-American loan agreement is being drawn upon much more rapidly than we expected," Dalton said. "It is our clear duty to take further steps to close the gap between our necessities and our resources."

With Great Britain's revenues representing approximately 60% of the foreign revenue for U. S. firms, it's expected that any drastic cut will hit the American companies (Continued on page 48)

Show Biz Names For Conscription

Washington, July 1.

Many show business names are bracketed among the members of the Citizens Emergency committee for Universal Military Training, organized last week to spearhead a drive for prompt enactment of a conscription bill. Owen J. Roberts, retired U. S. Supreme Court Justice, is chairman of the organization which comprises 120 leading citizens from all walks of life.

Among the committee members are included A. P. Giannini, San Francisco banker associated with film financing; Samuel Goldwyn, Helen Hayes, Mackinlay Kantor, Charles MacArthur, John P. Marquand, Robert Montgomery, a steady M. Nelson, David Sarnoff and Harry M. Warner.

National Boxoffice Survey

Nationwide Heat Wits Film Grosses; 'Unfaithful,' 'Ghost,' 'Fiesta' 'Egg,' 'Living' Set Pace

Worst heat wave of the year caught the nation's film boxoffices in its sweltering grip this week, with "Unfaithful" leading the way. "Unfaithful" (WB), pulled near-perfect \$86,000 in Kansas City, did good \$23,000 in Philly, good \$14,000 in Minneapolis but terrible \$18,000 in Chicago. "Ghost and Mrs. Muir" also entered strongly, teeing off with sick \$144,000 in N. Y., fair \$14,000 in Kansas City, did good \$23,000 in two Providence houses in its second frame and big \$16,000 in its opening Memphis session.

"Fiesta" (M-G) did off big in N. Y., and L. A. but did only in both spots, with Lena Horne on stage aiding it to robust \$77,000 in N. Y. and pulling fancy \$70,000 in three L. A. spots on its own. "Living a Big Way" (M-G) opened to mixed results, pacing CH with potent \$25,000, pulling fair \$16,000 in Louisville, fairish \$6,000 in two Cincy houses, big \$18,000 in St. Louis but poor \$17,000 in Philly, bad \$12,000 in Pittsburgh and offish \$38,000 in two Boston houses.

"Miracle on 34th Street" (20th), abetted by consistently strong word-of-mouth, continued to roll heavily. "Miracle" pulled \$50,000 in N. Y. L. A. week, smacked \$20,000 in Cincy, and fairish \$22,000 in Philly. "Great Expectations" (U) paced the exhibitors currently making the rounds, chalking up pleasing \$48,000 in Cincy, \$42,000 in Minneapolis, but fell to only fair \$10,000 in its second K. C. week. "Dance in Sun" (SRO), playing everywhere at under admission prices, raked in buff \$10,000 in its second Minneapolis week, fair \$9,000 in its second Philly week and one \$15,000 in third N. Y. frame.

20th-Fox's 4-Year Deal to Distribute

Korda's Product Is Another Step Forward for Anglo-U. S. Film Accord

Vidor's New Col. Deal Settles Tiff With Cohn

Hollywood, July 1. Wrangle between Harry Cohn and Charles Vidor, raging nearly a year and which gave rise to a lawsuit last winter, was settled amicably over the weekend, with director getting new contract at Columbia Pictures. New contract gives Vidor the right to produce eight pic independently. Cohn, during the next four years, with films to be released through Cohn's company.

Anglo-American film trade recently was given a major boost with announcement yesterday (1) that 20th-Fox has consummated a releasing deal in the U. S. for all productions turned out by Sir Alexander Korda in Britain over the next four years. Clumber of pictures involved in the deal will total 14 with Britain's dollar exchange profit calculated to reach between \$200,000 and \$250,000.

In breaking news of the deal, 20th-Fox press Syrus Secura declared that his company was now suspending its own plans for British production and would not reconstruct its own studios at Wembley. This is the most important relationship contract Century-Fox has ever made," he said.

Secura threatened that restrictive laws being threatened against the importation of U. S. films into Britain by the British government would not and would not affect in any way operation of his agreement with Korda in the year of the deal. Secura's relation with the J. Arthur Rank organization, in light of the Korda deal, however, has been given (Continued on page 16)

Argentina Also Muls Limiting Pic Importations

Washington, July 1.

New Argentine legislation is in the works to limit the imports of foreign films. The Department of Commerce reports in a survey of production and distribution of motion pictures in Argentina in 1946. The move would be one more step to foster the domestic industry by curbing foreign competition inside the nation. "A new law," says the report, "which is still in the preparation stage, proposes to limit imports of foreign pictures either to a fixed percentage of former imports or to a fixed number." The latest report is 300 pictures a year, 200 from the United States.

A new tax law of the government is in preparation which proposes an increase in about 10% over (Continued on page 22)

Seymour Nebenzel Sets Montez for 3 in 3 Years

Hollywood, July 1. Seymour Nebenzel, signed Maria Montez to star in one picture a year for the next three years. She recently did "Atlantis" for Nebenzel. Star's contract with Universal-International permits her to make one picture a year off the home lot.

Pickford-Chaplin-Kelly May Run UA Until Some

Other Decision's Made

Another week has passed and United Artists' two owners, Mary Pickford and Charles Chaplin, still are competing for the picture rights while simultaneously Sir Fabian, circuit head, and his banking group are still in the picture on the subject of an outright sale. Chief development execs, Tom Connors, former 20th-Fox sales head, as a possibility for UA's top cop.

Connors, who the week before was to be the fore in the presidential sweepstakes, is about to give up observing that his terms for the job were too steep. Decision to drop him was weighed by the Great Seal factory. Both Sears and Connors are principal execs and their work would overlap rather than dovetail. While the Fabian proposition to (Continued on page 48)

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INDEX	
Bills	45
Chatter	54
Film Reviews	13
Foreign	10
George Brent	40
House Reviews	49
Inside Legit	50
Inside Music	44
Inside Radio	37
Legitimate	50
Music	39
New Acts	48
Obituary	55
Orchestras	39
Pic Preview	22
Pre-Production News	15
Radio	22
Television	34
Vaudeville	45

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Small's New UA, E-L Deals Give Him A Distrib Outlet; Col., PRC the Others

With completion of the United Artists and Eagle-Lion deals, now both in the hands, Edward Small will become probably the first producer in industry history to have distribution contracts with four major companies simultaneously. In addition to E-L and UA, he has pacts with Columbia and PRC.

E-L deal now being negotiated is similar to Small's arrangement with Columbia, under which he made "Return of Monte Cristo" last year and is now preparing to make "Lorna Doone." Setup calls for Small to provide a package which includes partial financing by Motion Picture Investors, in which he is a partner. He does not actually produce the picture, but supervises production. Shooting is on the lot of the company which distributes the film.

Small naturally holds a percentage interest in pictures he produces. Decision has not yet been made on the story for the E-L film, but is expected to come to the Eastern Coast conferences. Harry Koster, Small's distributor chief, is now in Hollywood for huddle on this subject, as well as a number of others.

25% vs. 27½% Pits
Small holds a tentative deal with UA for two films, but after months of off-and-on negotiations, papers have been inked yet. Major sticking point is a dispute over terms, with UA attempting to put Small's 25% distribution fee to 27½% in line with the company's new policy. Equally, if not more so, a stumbling block has been effort to have Small handle all of the pictures' advertising, even to pressbooks.

When the deal is concluded, the producer is slated to release via UA "Cagliostro," which he is making in Mexico, and "The Last Days of Pompeii," in which he is already ready to start shooting. (MPI, incidentally, also has an interest in Howard Hawks' production, "Red River," which will be released by UA.)

Small is currently releasing Small releases on a percentage deal. Outfit has about a dozen of the oldies, and is releasing them in pairs as double-bills. Initial duo, now in distribution, is "Kit Carson" and "Last of the Mohicans."

Small's First Set
Edward Small's first via E-L will be "3 Men," based on a story formerly owned by E-L.

Aubrey Schenck will be associate producer on "3 Men," and writers, O'Keefe and Starnick.

David Loew Sees Need For More Important Pix To Tip Other Challenges

Hollywood, July 1. Film industry has to turn out more important product to meet challenge of other forms of entertainment bidding for favor from a more choosy public, David L. Loew, executive board chairman and president at company's annual planning meet. "If workers are enjoying a shorter average work week, they are shopping about to gain maximum entertainment for these extra hours, he pointed out.

Biggest competition to the film industry now comes from more expensive radio programs, television, increased road tours of Broadway shows and expanded auto travel.

Loew warned, however, against "going in for the suggestion of sensational films to lure customers as it did during the early 30's. Such policy, he said, could be tempting government control.

"Past experience of the industry has proved," he said, "that it has brought on itself every restriction under which it labors."

ACAD BOARD VOTES IN 56 NEW MEMBERS

Hollywood, July 1. Board of Governors of the Academy of Motion Picture Arts and Sciences voted to add 56 new members, bringing the total membership to 1,756. Largest group was 17 proposed by art directors' branch. Others include: eight to publicists, seven musicians, six film editors, five sound engineers, four studio executives, three writers, and members at large three each.

Named for 'Lady'

Hollywood, July 1. Yvonne DeCarlo, Dan Roderick, and Helena Carter draw top spots in "River Lady," screen version of George S. Kaufman's novel at Universal-International. Technicolor film goes into work this week, with George S. Kaufman directing.

Canadian Exhibs Appeal for Repeal Of 20% B.O Tax

Winnipeg, July 1. The Manitoba Motion Picture Exhibitors Association, representing all theatres in the city, all large theatres outside the city and many of the smaller provincial houses, has written to D. C. Abbott, Dominion Minister of Finance, asking for repeal of the 20% federal excise tax on the ground that retention of the tax, introduced as a war measure, is not fair in view of rising operating costs and falling theatre attendances. "It is a war measure," the association pointed out that so long as the war brought a ready flow of money, neither the owners nor the public thought much about it.

One of the main reasons for the drop in attendance is the 20% increase in admissions, according to the Association. It urges the Minister to place a maximum on the tax that the tax particularly affects people in lower income brackets, a point borne out by the fact that the drop in attendance is especially noticeable at the neighborhood level.

"Through a change in the Manitoba Amusement Act, theatres in the province are now able to bring their prices up to the level of other theatres without incurring any added cost which has made this possible as follows:—The purpose of this amendment is to enable proprietors to place an amusement to adjust their gross price of admission to a multiple of 5¢ by increasing the price by an amount not exceeding 1¢ without thereby incurring additional tax through the fact that the resulting net price of admission is thereby increased by a fraction of 1¢ over the maximum price in any price range set forth in the schedule."

WB's First General Sales Meets Since '41 in N.Y.

In the first assembly of Warner Bros. salesmen since 1941, Ben Kalman, WB vice-president and general sales manager, has called a meeting of general conventions in New York and Chicago which the full field of WB salesmen will attend. A N.Y. conclave is scheduled for July 31-Aug. 2 for the eastern, central, mid-west and Canadian divisions, while the Chi meet will be held Aug. 4-6 for the midwest, southeast, southwest and western divisions. Chief points on the agenda will include discussion of sales policies in light of the new anti-trust decree and distribution of the new Warner newsreels which is scheduled for November release. Lists of productions for the 1947-48 season will also be outlined for the salesmen, together with general promotional plans.

Home office executives attending both sessions will include: Sam Schneider, v.p.; Mort Blumenstock, ad-publicity v.p.; Norman H. Moray, short subjects sales manager; Leonard R. Goodman, exchange supervisor; Howard Levinson of the legal staff; and Bill Brumberg, manager of the field public relations staff.

LAZARUS' HEIRAPS
Paul Lazarus, Jr. leaves this weekend for a two-week stop-off on the east. United Artists' ad-pub head then returns to Blauvelt, making a two-week vacation, reaching the resort July 21. Lazarus returns to the homeoffice in August.

GEORGE GIVOT

About George Givot in "Buff. Nat." "The 'Lucky' Pictures' latest release, Brog in Variety said: "Support is strong." George Givot is good as police chief.

Thanks to Pat O'Brien, Nat Holt, Marty Racin and Teddy Tetzlaff

SAG-Producers Agree to Extend Contract to 31st

Hollywood, July 1. Screen Actors Guild has agreed to extend the existing contract with producers to midnight July 31. Extension comes as a result of progress made on negotiations during the past two weeks, although complete agreement on all specified basic issues has not yet been reached.

Last extension granted by SAG was for two weeks, expiring Monday. The extension carries an agreement that new minimum wage scales be retroactive to May 15 of this year.

Producers are still holding firm against what term "portal-to-portal" pay asked for all classifications of screen players, the 15-hour rest period between work calls. The (Continued on page 22)

'Hucksters' Tees Off New Selling for M-G July 17; See 22 During 1947-48

Twenty-two pictures slated for release by Metro during the 1947-48 season represent about the same number of pictures turned out by the company during the current year. New features, along with four or five musicals, will come out about two or three releases a month. Figure bears out the fact that, despite Metro's studios now operating at near-capacity, there's to be no stop in the release schedule.

At the same time, "Hucksters," for which Metro is currently seeking at least \$50 key, is being made each during the opening week of the 1947-48 season. The picture, which is a 1,000 engagements for the entire last half of 1947. Following through on its day-after-day plan, the company will not see bookings of less than seven days for the opening week, with 200 bookings representing the greatest week.

(Continued on page 16)

GENE AUTRY, REPUBLIC FINALLY BREAK CLEAN

Hollywood, July 1. Gene Autry and Republic have made a clean break, with Autry giving the picture rights to Republic during the opening week of the 1947-48 season. Autry is to get percentage of the profits on the two films if the suit decision went his way. Autry is understood to have been dissatisfied over last two films he made for the valley studio and wants to devote his full time to his eight picture contract with Columbia.

PRC May Distrib 50 \$3,000,000 Earmarked for DWP's 16m

Before Gets 'Paid'

Hollywood, July 1. Don Defore has been set for the male lead in "Paid in Full" at Paramount. The picture is adapted from the novel by the Digest story by Dr. Frederick Loomis, and script by Robert Sherwood Blech.

Hall Wills will produce the picture at Paramount in the fall, following his return from England.

2-Wk. Limitation On B&K and RKO, Chi, May Cut B.O. 40%

Chicago, July 1. Major company distrib. studying the effect of the drastic Jackson Park decision handed down by the U. S. circuit court last week, now faces big revenues in the important Chi area are due for a 40% drop if the decree stands as written. Greatest two-week chances, they say, is the restriction against playing films longer than two weeks in first-run B&K and RKO situations. Limit of one week on B & K subsequent runs is going to hurt plenty too.

Standard good pix have been playing first-runs three weeks and longer in Chicago. Smash hits like "Best Years" have been good for runs many times longer. Problem B&K and RKO, where the picture has practically nowhere else to turn for extended runs. Besides B&K and RKO, there are only two other houses which play first-runs.

That duo are the Woods, a 1,500-seat house, the Oriental, double that size. Decision is a real break for these indie-operated theatres and it's expected they'll be able to cut their losses. "Best Years" has been playing the Woods for 36 weeks and any other top pic would monopolize it for a long stretch. The decision which seeks to break a monopoly practically hands these indie houses the same power. Consequently, appeal is certain if the lawyers can see the way clear to the U. S. Supreme Court. Meanwhile, a 30-day stay operates to hold up the decree.

N. Y. to L. A.

Paul W. Benson
Harry L. Ritzinger
Ava Gardner
Sid Garfield
Maxwell M. Geffen
Ernie Glimberg
Arnold Grant
Patricia Harris
Basil Harris
Jack Linder
Jack Pickford
Eugene Packer
Justine Randall
Nancy Ransom
Ben Ransom
Samuel Ransom
Samuel Vorzimer
Art Wilson

L. A. to N. Y.

Carleton Alsop
Al Apr
Eugene Auer
Edgar Bergen
Iring Briskin
George Brown
Yvonne Budnik
July Canova
Charles Chandler
Ricardo Cortez
Edward Dmytryk
Bill Dwyer
Harry M. Goetz
William Hampden
George H. Hahn
Col. Nathan Levinson
Stephen Longstreet
John L. McGuill
Sam Marx
Lauritz Melchior
Jim Moran
Jack Murn
David Niven
Robert Ralston
William S. Rose
George J. Schaefer
George Seaton
Steve Seidman
Herbert T. Silverberg
Michael Sioime
Patricia White
Herbert J. Yates

PRC may distribute 50 Universal releases under negotiations now in the works between PRC and Harris-Brodner Pictures Corp. Deal, if pushed through, would give PRC the best of U.S. sales from sales and exploitation studies. PRC would release over a 10-year period on a straight percentage basis. Harris-Brodner last year's exploitation of PRC's films for almost all of U.S. product released between the 1933-34 and 1942-43 seasons at a price decided in excess of \$3,000,000, plus a percentage.

According to reports, U. will grove its take from the releases to United World Pictures, company's 16m subside. That cash is to be used in financing studies. PRC would use the narrow-gauge field where the company has an ambitious program to put Series Semantics, vesper of the First National Bank of Boston, figured in the H-B deal with U. It's reported with his bank putting up part of the cash which H-B paid to U. He's been active in a number of film deals in the past few years. PRC has been approached by H-B because of its strong showing in financing studies. PRC would use the narrow-gauge field where the company has an ambitious program to put Series Semantics, vesper of the First National Bank of Boston, figured in the H-B deal with U. It's reported with his bank putting up part of the cash which H-B paid to U. He's been active in a number of film deals in the past few years.

Discussion between PRC and H-B hinges, in part, on what pic would be released first. PRC would like that Universal withheld a number of its top pic including the Deanna Dorn production, "The Sign of the Cross," which PRC has been approached by H-B because of its strong showing in financing studies. PRC would use the narrow-gauge field where the company has an ambitious program to put Series Semantics, vesper of the First National Bank of Boston, figured in the H-B deal with U. It's reported with his bank putting up part of the cash which H-B paid to U. He's been active in a number of film deals in the past few years.

Understood that H-B is contemplating an approach to Film Classics, which would be a PRC subsidiary. If that deal falls through, no move in that direction has yet been made, an FC spokesman said.

Par's Mitchell, Washer Hit the Road to Pre-Test Number of New Films

Paramount has pushed into high in its new policy of pre-testing and pre-releasing pictures. The move is crowding the lineup. Company this week added William K. Damager as chief of the pre-testing department, who'll concentrate on one pic each and follow through until making a decision. The publicity director has special work on "Unconquered," Cecil B. DeMille production starring Gary Cooper and Paulette Goddard. Lord Nathanson takes on "Golden Earrings," Ray Milland - Marlene Dietrich copro. While Bill Bixby has drawn "Desert Fury." Curtis Mitchell, Par's pub-ad chief, and Ben Washer, public relations director, took some rough going last week when they were stranded in the midwest by record floods. The duo were held up for two 12-hour stretches, once somewhere in the Iowa river and the second time in Des Moines.

At one point, they walked the riverbank, looking for a place where they could get out. Climax was capped when the two were attacked by chiggers, species of mites which bite into the skin and have to be pried off. Mitchell and Washer made their way back to Hollywood by airplane. "Welcome Stranger," latest Bing Crosby-Barry Fitzgerald picture, is slated to be advertised by "Good My Way" Pat's popularity in pre-testing runs which will fix rentals on the pic.

Turnbull for U.S. Headlines

Ernest Turnbull, chief of the U.S. cinema loan, is due to visit 15 hours down Under, in order to host U. S. soon to handle with the brothers on major points covering the postwar estate.

National Theatre holds a key rental in Hyatt via stock deal.

N. Y. to Europe

John Abbott
Jack Moran
Sir Ernest Fisk
Jack Fisk
William K. Kupper
Laurence Lawrence
William B. Levy
George B. Lewis
Tony Reddin
J. J. Shubert
Patricia White
Mrs. Hal Wallis

Yates Good Earnings at Republic Tones Down Any Goetz Opposition

Harry Goetz-Herb Yates battle over operation of Republic has switched from a fight to a dead-end affair. One of the reasons is uncertainty by Goetz on how much support he can count on from the Bruloutor interests in Rep. It is a real knock-down-drag-out fight should develop.

Yates was seen at the directors meeting last Thursday (26) of the famed-down approach since Goetz entered the arena against the Rep rep last February. Board members were gentle and polite through-out with Goetz and his attorney, Samuel Becker, offering no resolutions that would embarrass or force parties to certain questions they were answered.

Goetz and Bruloutor interests each have three directors on Rep's 11-man board, the others being Yates appointees. Between them, Goetz and Bruloutor have more stock than Yates, but the three groups all hold have fewer than 500,000 of the 1,800,000 shares outstanding. In dispute among them is whether Goetz Bruloutor control through its proxies from other stockholders to beat down those that Yates could have in his native territory. Yates has a strong position of presently being in control of the company.

In some cases, the power disaffection of William J. German, administrator of the Bruloutor stock, has shown up Goetz. Goetz and Yates were "certain" that German was in the side when they went in last February and demanded a six-board seat from Yates. Since that time, however, German has been (Continued on page 18)

450 RKOs to ATTEND 16TH ANN'L SALES MEET

Some 450 executives and visiting RKOs will show up at the company's 16th annual sales meet which carries on at the Waldorf-Astoria, N. Y., Monday (7). Three-day session will be presided over by Robert M. Schrieber, sales manager, while Ned E. Deplinet, exec vicepres, and Dave Schaefer, exec in charge of the studio, will deliver the address.

Besides regular RKOs, meet will also be attended by reps of Walt Disney Productions, Samuel Goldwyn Productions, Argosy Pictures, Robert Riskin Productions, Sol Lesser, Rankin Bros. Co., RKO Pathé, winners of the Ned E. Deplinet Drive will be announced during the convention.

Reisman and RKO British Aides Land for N.Y. Meet
Phil Reisman, RKO foreign chief, returned from an eight-week junket abroad Monday (30) aboard the Queen Elizabeth, bringing with him George Dawson, RKO's United Kingdom secretary and director, and David Jones, publicity director for the same area. Both are primarily here to attend the convention of the company's British picture program as well as financial conditions in England.

For recently produced "We'll Remembered" in association with A. Arthur Rank. Due to the warm weather, Dawson and Jones have a slight decline in the b.o. With a greater allotment of newsprint now going to British, paper allowance for film companies' pressers has been curtailed, according to Jones. "He is the only campaign in Britain's national magazine is now in its seventh month and after breaking the record in the medium last winter, Paramount and now later used the same also but on a lesser scale. Jones said, "Following the convention he will train the Coast July 11 along with RKO production head, William Wyler, studio publicity head Perry Lieber, and others, then returns to Britain about Aug. 1.

Stan Kramer-Geo. Glass Get Their Bankrolling

Stanley Kramer and George Glass, who recently formed a new indie production unit, completed financing plans and talked releasing deals with several distributors in New York last week. They were accompanied by writer Carl Foreman, who will script their initial pic, and have a participating interest. Trio returned to the Coast over the weekend.

Unit owes rights to a group of Ring Lardner stories. Initial will be his "Big Town," which is tentatively being relabeled "A Great Place to Visit."

Pathe's Large Loan For E-Looks Set

Revolving bank loan which Pathe Industries is setting up to finance production by its wholly-owned subsidiary, Pathe-Loone, during the next year, has been trimmed from the \$9,000,000 originally contemplated to \$5,000,000. The loan, which is to be used to bank financing, and has no guarantee.

Serge Semenov, v.p. of First National of Boston, who is arranging the loan and will manage it for the participating banks, has it virtually set. Institutions in it are Semenov's own bank, the Bank of Montreal, Co. N. Y., Marine Midland Trust, N. Y., Continental Bank, N. Y., and Empire Trust, N. Y.

Donald Nelson Hits Back at Rep. Rankin's Attack on 'Duel in Sun'

Washington, July 1. Rep. Donald Nelson (D., Cal.), this afternoon (Tues.) inserted into the appendix of the Congressional Record a letter received by him from Donald Nelson, presy. of the Society of Independent Motion Picture Producers, denouncing Rep. John E. Rankin (D., Minn.) for his recent attack on "Duel in the Sun" and its producer, David O. Selznick.

Rankin lashed out at the picture and Selznick as the film closed a four-week run in the capital, terming it a vile story and proposing that it be banned from D.C. screens. "I feel Mr. Rankin has done this motion picture and Mr. Selznick a grave injustice," Nelson declared, adding that he pres. of the "Duel" is a well-known member of the U. S. wish strongly to protest this injustice. "The motion picture is a masterpiece of the most outstanding and distinguished producers in the motion picture industry," he said. "It is a wide reputation." If Congressmen Rankin had taken the time to see the picture, he would have been unafraid to charge on "Duel in the Sun" and consequently on the character and reputation of Mr. Selznick. Rankin has found that Mr. Selznick approached the subject of this production in good faith. "Mr. Selznick pointed out that the film carried the seal of approval of the Motion Picture Assn. of America and of various local and state review boards."

Zweig's 'Letters' Set As Rampant Initialer

Hollywood, July 1. Rampant Productions, new indie company, organized by William Dozier and Joan Fontaine, will start producing Aug. 18 with "Letters from an Unknown Woman," based on a yarn by Stefan Zweig. John Houseman will produce and the picture will direct, with Fontaine starring. Picture will be released through Universal-International.

Up-to-the-minute reports, filed yesterday (Tues.) in the N. Y. federal court by the Big Five by 200 1,530 domestic theatres subject to divestiture and operational breakup under the present anti-trust decree. Detailing the activities of the past half-year, they claim that the court-decreed—except in scattered instances—until the U. S. Supreme Court has ruled on the case.

Returns were made under a decree proviso which requires half-year reports by the Big Five during the two-year period in which divestitures must be completed. Top casually under partial divestment proviso is Paramount, which itemized 1,034 situations subject to the case. RKO comes second with 775 theatres. Of those, however, 136 were purchased by the Metropolitan Pictures (N.Y.) result in which the company owns 20% of the Class A stock, and 112 in the Butterfield (N.Y.) chain, 108 held by RKO.

Paramount, 20th-Fox, and United, followed with 167 houses either (Continued on page 22)

Same of That Majors Face in Buyout Attempts

Payoff on the sort of difficulties which the majors must face in dickering to buy or sell partly-held stock is outlined in an article in its attempt to clean up the Tretton-New Brunswick Theatres situation. The article, which was written by the circuit which owns four houses and leases eight more, all located in New York City.

RKO offered to sell its stock in the alternative, to buy out its co-owners, Tretton and the Building Co., and Long Park, Inc., for \$1,600,000. It was promptly informed that the offer was not in accordance with the stockholders' agreement which required a sale or purchase at the market price and the consequent legal fight through.

The book value, RKO declares, is (Continued on page 16)

Paramount's Theatre Pards Disclose Inclination to Sell Out to Parent Co.

Nine Units Work on 7 WB Pix, New High for Year

Hollywood, July 1. Nine production units are working on seven pictures at Warners this week, a new high for the year on the Burbank lot.

Three units are busy on "Romance in High C" and one each on "Ever the Beginning," "Silver River," "Mary Hagen," "Treasure of the Sierra Madre" and "Need For Each Other." Meanwhile, tests are in progress on "To the Victor," slated to start in three weeks, with part of the picture filmed in Paris.

U-Lloyd Discuss Suit Settlement

Hollywood, July 1. An out-of-court settlement is being made with Harold Lloyd in his three piracy suits against Universal, it was learned today. It will not appeal to the U. S. Supreme Court the \$53,000 award made to Lloyd for raids allegedly made on his "Movie Cracy" material. Film company will also pay up on two other pictures on which suits are pending.

The Ninth Circuit Court of Appeals recently affirmed the judgment of the U. S. District court giving \$40,000 damages, \$10,000 attorney fees, and \$5,000 court costs. The court also ruled that the plaintiff's new suit need not be paid off on "Movie Cracy" because of discussions now under way to settle for "The Freshman," for which he asked \$100,000, and "Welcome Danger," for which \$300,000 was asked. Deal embracing the trio of films is expected to be cleaned up this week.

Hersholt Heads Pix Fund for July 1 Year

Hollywood, July 1. Jean Hersholt was reelected presy. of the Motion Picture Relief Fund, it was learned today.

Other officers: Ralph Morgan, first vicepres; Sam McCall, Jr., second vicepres; Sol Lesser, third vicepres; Mitchell Lewis, fourth vicepres; George Bagnall, treasurer, and William Bashor, executive secretary.

CSU Willing to Hide by Any Labor Arbitration at Casey May Decide

Hollywood, July 1. An offer to arbitrate Pat Casey as sole arbitrator for settlement of the 10-month studio labor fight was rejected by the studio yesterday.

The offer was made by the International Brotherhood of Teamsters, which is the union of the studio staff. The offer was made by the studio staff, which is the union of the studio staff. The offer was made by the studio staff, which is the union of the studio staff.

Herbert K. Sorrell, CSU presy, pointed out that the studio staff has not yet received copy of the letter, stated that, although his decision was not yet made, he has at this time, he stands ready to do anything possible to aid a settlement of the labor fight. The letter was addressed to Y. Frank Freeman, the producers' association of the local level. Richard Walsh, president of the IATSE.

Pat's Picket-less Gift

Hollywood, July 1. A watch, which "struck" an hour but never picked" was presented to Pat Casey by Josephine on both sides of the staff over the weekend, prior to the labor negotiator's breakdown of the settlement.

Casey will close his Broadway office before beginning his rest.

We believe that this will remove the sole obstacle which the producers have stated stands in the way of settlement of the present lockout. We stand ready to return to work immediately upon its acceptance. Insofar as local are concerned, we guarantee that none of our Internationals will interfere in any manner whatsoever with any decisions reached."

News of the offer was revealed to CSU membership by Sorrell at mass meeting Sunday (28) night. He also told members a suit is being offered for filing this week against the "major studios in which back wages totaling millions of dollars will be asked.

Paramount's partners want to sell out their interests in the 1,034 co-owned units to the parent company, preliminary discussions have disclosed. What's more, Par's report in the N. federal court declares, the company is thoroughly in agreement with this sentiment since it "would not be in the best corporate interests" for Par to sell its holdings to its partners.

In the discussions which Paramount executives have had with numerous of the co-owners of such joint interests' Par states, "there have been no indications from them of a desire to buy Paramount's interests and there has been no offer of any kind towards that end. On the contrary, the discussions have indicated a desire on the part of the co-owners to sell their interest to Paramount subject of course, to the prior approval of this court."

In the present development of the anti-trust litigation, with an appeal pending, Par continues, "it is utterly impractical" for the company to obtain the conditional approval of the co-owners or otherwise to buy out its partners. It's equally impractical, coming from the company, to attempt to sell its interests to the co-owners, for the purchase price would be a substantial sacrifice of value for Paramount.

Company also referred to the complexity of the various corporate structures, a further reason why it cannot outline how it proposes to comply with the provisions of the decree until an appeal is decided.

ALLIED'S NAT'L CONFAB NOV. 10 IN MILWAUKEE

Washington, July 1. The 1947 national convention of the Allied States Association of Picture Exhibitors will be held at Milwaukee, Nov. 10-12. Allied execs expect to have a large attendance of the Independent Theatre Owners of Wisconsin and Upper Michigan who will hold out part of the convention.

In charge of arrangements will be William L. Alnsworth, of Fond du Lac, treasurer of National Allied.

255 Plasterers Threaten \$4,000,000 Worth of Pix

London, July 1. Disatisfied with a new wage agreement, some 255 plasterers, considered keymen in the film industry, threatened a strike this week, which will halt production on 27 pictures in some 14 studios. As a precautionary measure, the British-controlled Denham and Pinewood studios have given a week's notice to all workers engaged in set construction.

Picture that would be affected in the event of a strike is being developed are "Oliver Twist," Oscar Wilde's "Ideal Husband," starring Pauline Collins, and "The Day After Tomorrow," starring Vivien Leigh, as well as Laurence Olivier's "Hamlet." These four are alone involved in a settlement of more than \$4,000,000.

Schaefer Back in N. Y. After Ent Coast Huddles

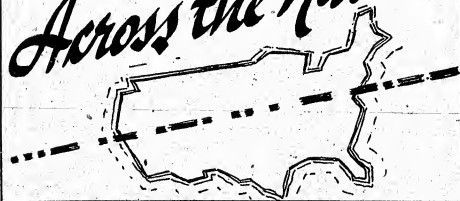
George J. Schaefer, Enterprise release sales, is back in New York following the windup of RKO's planning meeting in Hollywood with J. J. Unger, UGA general sales manager, and Paul Lazarus, RKO's general sales manager.

Schaefer brought back with him release dates on forthcoming RKO pictures. Sales is back in New York. "Other Love" is scheduled for nationwide distribution July 15, with "The Day After Tomorrow" one month later. "Arch of Triumph" will be roadshow, beginning in October.

**Somerset, Fortune Sign
New Screen Guild Pact**

Hollywood, July 1. — Two releasing deals were close by Screen Guild Productions calling for two features each from Somerset Pictures and Fortune Films. Somerset is currently winding up production on "The Burning Cross" and Fortune recently completed "The Dragnet."

Across the Nation



Around the Globe



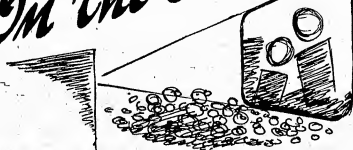
On the Air



In the Press



On the Screen



VARIETY

... Recognized
As the

**MOST QUOTED AUTHORITY
on Show Business**

Big 16G Snatch for Mpls. 'Egg' Hatch, 'Unfaithful' Untrue to B.O. at \$12,000

"Buck Privates Come Home" (Col.), "The Sign of the Cross" (Col.) and "Boston Blackie and the Law" (Col.). \$13,000. Last week, "Mr. District Attorney" (Col) and "King of the Wild Horses" (Col), \$5,000.

20th Century (20th Cent. Inc.) (3 weeks; 40-70)—"Angel and Bad Man" (Rep) and "Calendar Girl" (Rep)

"Mrs. Muir" (20th), moderate \$7.90
"Liberty" (J. P. VH) (1,650; 45-80)-
"Calcutta" (F r) and "Miss Broad"
(Continued on page 18)

Last week, "It Happened On 5th Avenue" (Mono) (2d wk) fair \$2,700
 Clay (Roesner) (400; 65-85)-
 "Stormy Waters" (Indie). Strong
 \$2,100. Last week, "This Happened
 Breed" (U) (9th wk) nice \$1,700
 Larkin (Roesner) (400; 65-85)-
 "I Like As I Please" (Indie). Good

Mrs. Muir (20th), released from
 Fifth. Expect mild \$3,700. La
 week, 3d of "Cheyenne" (WB), slo
 \$3,600.
 Fifth Avenue (H-E) (2,349; 45-80
 —"Farmer's Daughter" (RKO). Hi
 ting for swell \$14,000. Last wee
 "Mrs. Muir" (20th), moderate \$7,900
 "Liberty" (T. & W.) (1,850; 45,320)

"Buck Privates Come Home" (Col.), "The Sign of the Cross" (Col.) and "Boston Blackie and the Law" (Col.). \$13,000. Last week, "Mr. District Attorney" (Col) and "King of Wild Horses" (Col), \$5,000.

20th Century (20th Cent. Inc.) (3 weeks; 40-70)—"Angel and Bad Man" (Rep) and "Calendar Girl" (Rep)

Mex B.O. Seen Rising Due to Filmers' Dubbed Product; Loew's Biz Up 30%

cast.

army of clerks.

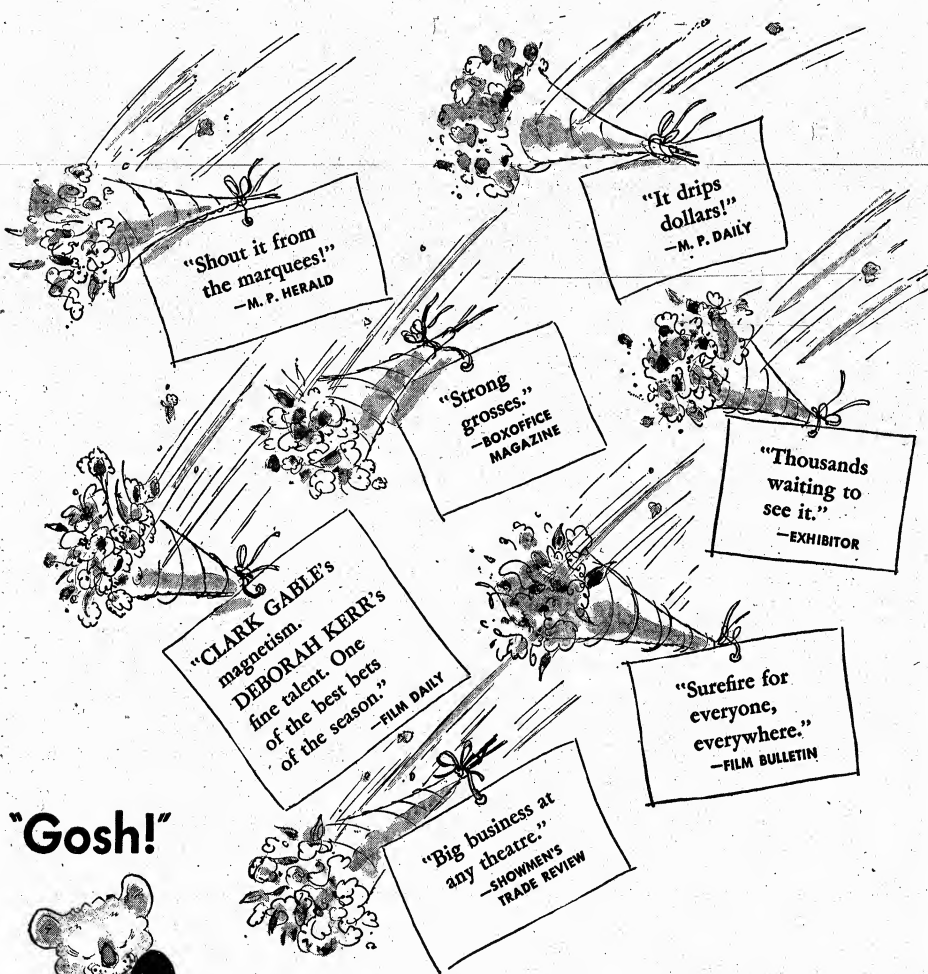
cast.

"Proudly Present," Yorks (9).
 "Sleeping Clergyman," Crit. (2)
 "Sweetest Lowest," Ambass. ()
 "Together Again," Vic Palade ()
 "Under Counter," Phoenix (83)
 "Winslow Boy," Lyric (58).
 "Worm's View," Whitehall (9).

creased the yearly listener tax from 78 to 144 francs. It was argued that taxpaying listeners were not getting the value received for their coin, since it was alleged, most of the Swiss radio budget was diverted to feed an army of clerks.

officials, special investigation chief, crime reporters and others interested in combating gang operations here and black market activities. Sally Gray and Trevor Howard are supported by Griffith Jones in the cast.

§). " here.



"Gosh!"



FROM THE TRADE PRESS TO M-G-M's "THE HUCKSTERS"

CLARK GABLE • DEBORAH KERR • Sydney Greenstreet • Adolphe Menjou • Ava Gardner • Keenan Wynn
Edward Arnold in "THE HUCKSTERS" • Screen Play by Luther Davis • Adaptation by Edward Chodorov and George Wells • Based on the Novel by Frederic Wakeman • Directed by JACK CONWAY • Produced by ARTHUR HORNBLow, JR. • A Metro-Goldwyn-Mayer Picture

This Month brings the thrill of

"POSSESSED"

A tremendous acting achievement!



A tremendous entertainment



A picture to exclaim about!.



from

**WARNER
BROS.**



JOAN

CRAWFORD · VAN HEFLIN

"POSSESSED"

RAYMOND MASSEY GERALDINE BROOKS

DIRECTED BY CURTIS BERNHARDT PRODUCED BY JERRY WALD

Screen Play by Silvia Richards and Ronald MacDougall - Based upon a story by Rita Weisman
Music by Frank Waxman - Director of Photography Joseph Valentine, A.S.C.



Dwelling Rent at Tilt 15% Doesn't Free Controls in Ams. Construction

Washington, July 1.

Federal controls were shed by a great many types of construction when President Truman's executive order last week yesterday (Mon.), but structures for amusement purposes were not, among today, controls specifically remain on.

Amphitheaters, amusement parks, circuses, amusement piers, amusement parks, arenas, assembly halls used merely for amusement or recreation, athletic field hazards, bandstands, bays, bathhouses, baseball parks, billiard parlors, bleachers, boardwalks, boat clubs, bowling alleys, cabanas, carnivals, dance halls, fairs, circuses, community recreation centers, dance halls, gambling establishments, gymnasiums, golf clubs and courses, golf driving ranges, music shells, night clubs, race tracks, recreation clubs, roller skating rinks, roller rinks, roller coasters, shooting galleries, skating rinks, seasonal camps and primarily for amusement or recreation, creation, slot machine establishments, stadiums, swimming pools, tennis establishments, theaters, and any other buildings used in connection with an amusement or recreational activity.

Sole exception is drive-in theaters—unless they contain buildings or spaces within the building. These are retained on the building walls and fences which are needed to enclose a drive-in theater. These one other exemption—all construction costing less than \$250,000.

Office of the Housing Expediter today said that during the week of Oct. 11, 1946, to June 18, 1947, permits were issued for \$26,542,000 of construction for the same period of \$1,022,000 worth of construction of all types for the same period of \$1,078,777,000.

Housing Expeditor OKs \$375,000 in Theatre Construction Projects

Washington, July 1.

Postwar theatre construction got one of its biggest boosts last week when the Office of Housing Expediter approved 20 projects to cost a total of nearly \$375,000. In addition, the housing expediter approved a \$160,000 job in Clear Lake, Ia., to construct a social center and dance hall to replace one destroyed by fire.

The theatre projects: A \$100,000 building for a theatre and two apartments, to be built by Lloyd A. Moore at Unatilla, Ore.; \$150,000 for motion picture theatre construction by H. M. Holland, at Portland, Ore.; \$25,000 for W. T. E. building at Portland, Ore.; \$35,000 for a drive-in, outdoor theatre to be built at San Rafael, Calif., by Blumfeld Theatre.

Forty-seven hundred and fifty dollars for a terra cotta veneer on the side of a film building owned by Joseph Warda, at Lancaster, N. Y.; \$7,500 of building by Eugene C. & Philip J. Vincent, at Detroit, Mich.; at Detroit, Mich.; \$45,000 project by Stewart L. Thomson at Hampton, Va.

Another \$20,000 for Damon McCleod to build a theatre at Blytheville, Mo.; \$10,000 for Nelson Newman to build a drive-in theatre at Nueces county, Tex.; \$45,000 for G. W. McCleod to rebuild a theatre at Charleston, Mo.; \$30,000 for Carl Swenberg to build a picture house at Lancaster, S. D.; \$60,000 for a theatre on a theatre at Fort Thomas at Zion City, Ill. A \$15,000 project for C. Tobin at Blytheville, Mo.; building for a theatre at East St. Louis, Ill.; \$20,000 to build a film building at Okeechobee, Fla.; \$10,000 for C. Jackson, owner; \$20,000 for William H. Barlage to build a picture house at Farmington, Mo.

Also, \$10,987 for Port Drive-In Theatre to build a drive-in theatre at Corpus Christi, Texas; \$536 for R. H. Heed to complete a theatre at Blairville, Pa.; \$9,800 for H. Hill Theatre to build a drive-in theatre at Hill Theatre, Pa.; \$12,850 for Lacy K. Ragan & Vincent G. Melavich, of Greenville, Mo., to build a theatre.

Western Mass. Theatres' \$1,500,000 Bldg. Program

Springfield, Mass., July 1.

The new building program of Western Massachusetts Theatres Inc., for two new theatres and extensive renovations in other theatres at a total cost of \$1,500,000, President Louis Goldstein said the new houses will be in the Forest Hills section of Springfield and at Northampton.

Renovations are slated at the Calvin Theatre, Northampton, and the Garden in Greenfield. Goldstein announced the program this week following completion in New York and Florida in which treasurer William Althaus participated.

Harry Gold, district manager, leaves this week on a 26 state inspection trip to bring back ideas for the new houses. Goldstein stated.

Hollywood's Acad. Building Extensive Research Library

Hollywood, July 1.

Total of 600 books, pamphlets have been collected to date in attempt by Academy of Motion Picture Arts and Sciences to build a film library rivaling, if not exceeding, New York's Museum of Modern Art collection. The collection finds itself in the peculiar position—considering that this is the largest film collection in the world—relying on the Museum for rare films for its recently initiated project. The Academy is seeking to rely on the Museum for rare films for its recently initiated project. The Academy is seeking to rely on the Museum for rare films for its recently initiated project.

Sometimes the Oscar-winning films will be by word of mouth, but not often. That's because such motion picture isn't subsidized. Group of film libraries is being founded.

Its regular library, including books, books, pamphlets and bound periodicals, is maintained for research, and has suddenly been increased in size to the new Public Library theatre collection. Later, however, includes a wealth of material on stage production and is not limited to specific film information as to any day now the Acad may pass the field to the public.

Research data in film is also supplemented by means of material dealing with books and television, insofar as they affect the film industry, and a research library, covering the history and development of the industry. Production file contains over 18,000 folders alphabetically arranged by titles of films and containing reviews, guide, stills and publicity.

Biography file consists of 4,000 folders containing names of actors, musicians, writers, film editors and each of the 11 branches of the industry. Award file is classified by achievement, industries nominated for awards, and not limited to the inception of the event to the present.

There is also a war clipping file, including a detailed account of the effects of World War II on the industry, as well as a record of the war effort. This file is further extended to include a range of subjects including war priorities, rationing, servicemen's entertainment, and the industry's contribution to the war effort. "Rare-picture" file contains stills from all award-winning films since 1929. Film file contains all Academy Award winners but also includes honorary nominees by National Academy of Motion Picture Arts and Sciences and periodicals. These are produced by the Academy of Motion Picture Arts and Sciences, the regular production file, provide a comprehensive source of information for researchers.

Lastly, subject file is maintained comprising clippings on films in the industry, including news, education, and color photography. Studio personnel, college students, and newspaper people also are included in the file. Nothing from personal history of stars, to the influence of the screen on fashion trends.

his blessings to the arrangement since it guaranteed more hard money for Britain, and Rank didn't care where it came from. But before departing for British several weeks ago, Korda declared that the picture was in the U. S. American circuits aren't going to hand out money to British producers who are not going to give up their own way. Rank's understanding with American companies won't be a problem for the new British theatres. It still boils down to the old axiom that a picture is good or bad. Don't make it too much business on that basis."

Korda's Sixth in 2 Years Korda scheduled to turn out six pictures in the first two years, half of them to be in Technicolor. Oscar Wilde's "An Ideal Husband" a Technicolor production starring Paulette Goddard, will be the first picture to be released in September under the agreement. It will be followed by Tolstoy's "Anna Karenina," starring Vivien Leigh and Sir Ralph Richardson, under the direction of Julien Duvivier. Korda will direct the third picture, as yet untitled, as well as another starring Gary Grant.

Negotiations for new releasing arrangements were started a few months ago by Korda, Joseph M. Schenck, 20th Century-Fox head at the studios, and Darryl F. Zanuck, president of United Artists production. Final details were worked out in New York last week. Korda's new studio, located in the east and west studio rent, and Hugh Quennell, Korda's associate. Pact calls for a 50-50 split of profits, with only in the western hemisphere with Korda retaining his own distribution facilities on the European continent.

Korda Settles Lawrence Suit Korda's recent suit filed by Lady Lawrence against Sir Alexander Korda wound up in an out-of-court settlement last week after seven days of litigation in N. Y. supreme court. Under terms of the settlement, Korda will pay \$175,000 amicably. Lawrence receives \$175,000 cash settlement for his contract, plus 10% of the profits of the Korda's London Films, with a face value of about \$100,000.

Korda had sued for \$202,400 damages, claiming his contract had more than two years to run when he let out the Korda when the former gets east July 14.

Schenck asserts that, like Hollywood's indication to be so large, now the British films must subordinate themselves to the American viewpoint. It is up to the product, Schenck stresses.

"You can't force poor pictures on the American or any other market, but we have great expectations for Sir Rank's 'Great Expectations,' and any other film. The film will get its proper booking and find its level in American cinemas," he said.

Harry M. Warner, whose Warner Bros. film controls the Associated British Cinema circuit in England, through which Loew-Metro shows Korda's product in England, along with Warner's own, said he was having little to gain under the so-called "cartels" which, more or less, control the market.

Korda to open its U. S. theatres to the Loew-Metro circuit. Rank's Odeon and Gaumont-British circuits in England, dominantly U. S. theatres to the Loew-Metro circuit, with his own name, United Artists, as a partner, however, stated that it is to the Loew-Metro circuit, which the U. S. film industry, out of England, then the WB theatres, too, would cooperate.

Rank's Coast Route Korda's new studio, July 1. J. Arthur Rank has fled into Universal International headquarters in Hollywood, Calif., for a two-week golfing holiday, after being ordered to leave the city by the Los Angeles police.

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INDIE DEAL BETWEEN PIC, MACFADDEN PUBS

Hollywood, July 1.

New angle for indie sales appears in deal between Centennial Pictures, Inc., and Macfadden Publications, Inc. The deal gives the indie all rights to make pictures based on stories appearing in True Stories magazine. The indie will be tied to the Macfadden's magazines, which have a combined circulation of 6,000,000.

The setup calls for two pic per year for six years. Negotiations for Macfadden's new line is now on. Officers of Centennial are Oliver Drake, formerly producer-director of "The Sign of the Cross" in charge of production; Russell Purse, secretary-treasurer and assistant to Macfadden, and Rex Cole, of Equitable Investment Co., business manager.

Rank Stresses

Continued from page 3

them chiefly to the users for the least hours or as chasers in the break hours.

Rank's Objectives

In his quest for comparable parity in time in America for comparable time in England, Rank has set out (1) he will achieve revenue; (2) showcase British personalities who are not yet known to the American public; (3) reveal British commodities; and (4) reveal British films to the American public in a market before production begins.

The American film chiefs, however, have sought to interpret Rank's intentions. Rank has set the expected \$2,000,000 average from the five major chains, plus an estimated \$1,000,000 from the smaller chains. The larger Paramount and 20th-Fox (National Theatres) chains might expect \$2,500,000 for a year. Rank's plan, however, is to show the American's case, and Loew's, Warner and RKO might average off under the \$2,000,000 figure. Thus it was estimated the average would approximate the \$10-\$12,000,000 mark.

Curiously enough, it was Nicholas M. Schenck, with his long-range vision, who first broached the idea of opening up more playdates for British product to Kate Blumberg, who is now in the hands of the former. As a matter of fact, Rank and Schenck will meet for the first time in New York when the former gets east July 14.

Schenck asserts that, like Hollywood's indication to be so large, now the British films must subordinate themselves to the American viewpoint. It is up to the product, Schenck stresses.

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British Loanouts

To U.S. Only on %

Continued from page 3

Coming-of-age of British stars with the U. S. public is going to spell the early finale to the habit of loanouts of single players to American studios. The British studio's policy is on a percentage basis. From now on in, British producers particularly J. Arthur Rank, are going to insist on the swapping system before unleashing any of their stars for American pic, according to Robert Benjamin, proxy of the British studios.

Benjamin, who returned recently from a Coast visit in which he helped put through a "Song of the Sea" deal for the Fox of Crosby, declared that a sizable percentage of U. S. studios were hot for British stars. He cited the case of Michael Redgrave, Stewart Granger, Phyllis Calver, Ann Todd and Patricia Hayes, who are being sought, but no deals are likely unless the borrowers are ready to come across with equal-size bank notes.

American players, Benjamin said, were now showing a preference for British stars to handle the signals on pic made in England in which the Yanks would participate. Rank has been using the British directorial technique to broaden their experiences. With "Great Expectations" and "An Ideal Husband" in the U. S. press, the Yanks are almost all asking for British stars to cut in on the take in their deals with Rank.

Benjamin plans five to six pic within the year which will be headed by a top U. S. name. The Crosby deal, which was made on the same terms as Paramount, the Groaner's home studio, has been paying out \$175,000 per picture plus a slice of the profits. Number of other American stars will cut in on the take in their deals with Rank.

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Walker Broke

Continued from page 3

company has virtually closed a deal with Edmund Goulding for production of his "The Ryan Girl," briefly titled "The Ryan Girl," in 1945. Third act is being rewritten and rehearsals are expected to start in the near future. The film is in San Francisco. According to a company official, east will be headed by Barton MacLean, who will have the original Edmund Lowe role. Others set for parts are Dorothy Strickland and William Hopper.

Following the Frisco unveiling, "Ryan Girl" will have a limited road show in the near future. The film is in San Francisco. According to a company official, east will be headed by Barton MacLean, who will have the original Edmund Lowe role. Others set for parts are Dorothy Strickland and William Hopper.

'Hucksters'

Continued from page 4

man release of a picture in Metro's history.

*No wonder the whole
industry's talking about 20th!*

"I WONDER WHO'S KISSING HER NOW"

Technicolor

WORLD PREMIERE TOMORROW ORIENTAL, CHICAGO!

"BOB, SON OF BATTLE"

Technicolor

**MATCHING THE SENSATIONAL BOXOFFICE PACE OF
"SMOKY" IN 10-STATE DAY-AND-DATE PREMIERE!**

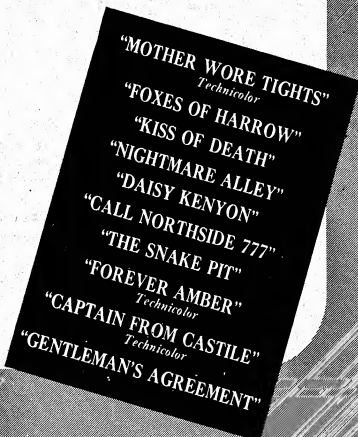
"THE GHOST AND MRS. MUIR"

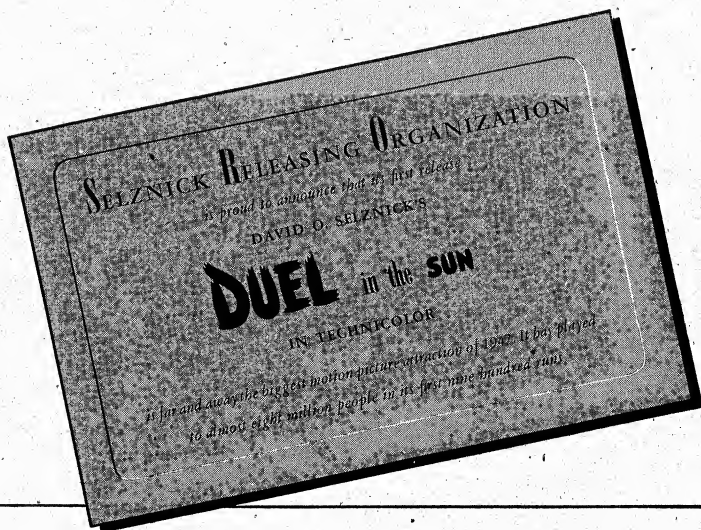
**TOPPING 20TH'S RECORD HIGHS
AT RADIO CITY MUSIC HALL!**

"MIRACLE ON 34th STREET"

**A MIRACLE BOXOFFICE
AND HOLDOVER HIT EVERYWHERE!**

..... And there's more
WONDER triumphs
on the way from
wonderful





S.R.O. IN A TRADITION OF QUALITY

NEIL AGNEW, *President* • MILTON S. KUSELL, *Vice Pres. and General Sales Mgr.* • SIDNEY DENBAU, *Asst. Sales Mgr.*
400 MADISON AVENUE, NEW YORK, N. Y.

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Frank C. Lydon
William P. Rosenow

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220 Delaware Avenue, Buffalo 2, N. Y.

PHONE

Hubbard 2625
MA 4841

WASHINGTON DISTRICT

J. E. FONTAINE, *Dist. Mgr.*
Elmer W. McKinley
Melvin Koif
Joseph Kaliski

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Market St. Nat'l Bank Bldg., City Hall Plaza, Philadelphia 7
Clark Bldg., 7th St. & Liberty Ave., Pittsburgh 22

District 4232
Rittenhouse 6-6355
Grant 6382

CLEVELAND DISTRICT

GROVER C. SCHARFER, *Dist. Mgr.*
Leonard Mishkind
Edward B. Salzberg
Eugene P. Alexander

Film Bldg., 2108 Payne Ave., Cleveland 14
Keith Bldg., 525 Walnut Street, Cincinnati 2
Donovan Bldg., Woodward Ave. & Duffield St., Detroit 1

Prospect 3496
Dunbar 4174
Cherry 9252, 9258

CHICAGO DISTRICT

SAM HOROWITZ, *Dist. Mgr.*
William D. Young
Charles M. Weiner
Elmer J. Tilton
Roscoe R. Thompson
Ellis N. Shafroth

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Pence Bldg., Minneapolis 3
Empire Bldg., 6th & Walnut Street, Des Moines 9
610 R. A. Long Bldg., 928 Grand Ave., Kansas City 6
Continental Bldg., 3615 Olive Street, St. Louis 8

Andover 2676, 2677
Atlantic 3347
Des Moines 2-3648
Victor 3716
Jefferson 7788

ATLANTA DISTRICT

HENRY G. KRUMM, *Dist. Mgr.*
Guy B. Davis

Grant Bldg., 44 Broad Street, Atlanta 1

Cypress 7761-8

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Claude W. Atkinson

821 Mercantile Bank Bldg., Dallas 1

Rivarside 5597

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RKO Golden Gate Bldg., 25 Taylor St., San Francisco 2
Denham Theatre Bldg., 635 18th Street, Denver 2
Atlas Bldg., 36½ W. Second South St., Salt Lake 1
1810 Seventh Avenue, Seattle 1

Fairfax 5536-46
Prospect 7265-66
Cherry 7697
Salt Lake 9-4681
Seneca 5080

& SHAKESPEARE

Behind-the-Scenes Availabilities

Just as, among the radio performers themselves, there's a star-studded roster of personalities on the "available market," so, too, the "availability" list among key behind-the-scenes production men has been expanding in recent weeks. Here, for example, are some of the agency production-programming braintrusts without affiliation:

Hubbell Robinson—Editorial, as national radio director of Foote, Cone & Belding six weeks ago.

Tom Lewis—Top man in the Young & Rubicam radio setup resigned last week.

Max Wyllie—Another key man in the Young & Rubicam radio setup, who steps out this week. Plans spending part of the summer helping shape his new legal commitment about psychiatry-progressive education, which MCA is handling.

Ed Downs—Also out of the Y&R production stable, having directed "Rock Family" and a host of other agency shows. Going to Coast and may set up own freelance operation.

Robert Weenolen—Another Y&R casualty.

Martin Work—Ditto.

Bruce Ellis—Ditto.

Talent Reps Riled at 'Chiseling' Of Clients' Pay by Ad Agencies Lately

Talent agencies and personal reps of talent are screaming out loud over what they term the "chiseling tactics" of the ad agencies in shaving down costs for radio performers. Situation is said to have reached a point, for example, where voicefalls, who previously commanded \$500 a show are now being offered \$175—"and you can take it or leave it." It's that way right down the line, complain the talent reps.

Later argue that the agencies are taking advantage of the downward talent cost trend, but in reality are laying it on so thick as to invite a wholesale exodus of potentially promising air talent out of radio into movies or other media where the pay is more commensurate with the talent's abilities.

Thus it's argued that the ad agencies are contributing toward the retarding of talent development. And, that it's the explanation why the talent picture is static, why the same names "who can't be chiseled" drop crop up again and again, creating a situation where particularly in the singing field, there's no increasing diversity of talent into two or more shows a week.

Samish Vamping ABC to Head DFS Radio-Tele Subsid

Adrian Samish resigned Monday (30) as veepee in charge of programming and television at ABC network. He moves over, Aug. 12, to Dancer-Fitzgerald-Sample agency as president of its subsidiary operation, Show Productions, where, in effect, he'll head up all radio and tele activities for the agency.

As top man of Show Productions, an agency adjunct created about six months ago to build new programs, make client presentations, etc., Samish will undertake to expand the agency's programming activities, particularly in the nighttime field.

Already in the No. 1 radio billings among agencies because of its multiple daytime programming, D-F-S agency will seek to compete in bigtime shows. Samish will expand the Coast and Chicago operations, as well, and take over all tele activities of the agency.

Successor to Samish at ABC is still being mulled. He'll remain with the network another three weeks until Charles (Bud) Barry returns from the Coast. It's expected that by that time a successor will be chosen.

Date Snarl

NAB officials may be wondering why certain station execs have been cancelling their reservations for the NAB annual convention this fall in Atlantic City.

Individually, dates for the meet (Sept. 15-18) coincide with the Jewish high holidays.

DRASTIC CUTS CUE BUSINESS RECESSION

No. 1 topic of discussion in the trade is the "veritable parade of exits" at Young & Rubicam in the past couple of weeks. It adds up to one of the most drastic overhauls in recent agency annals. The succession of bowouts was not unexpected, coming on the heels of weeks of tension and anxiety following Y & R's drastic loss in billings and ratings from its one-time lofty perch as preeminent among agencies in radio.

Resignations at the agency, topped off by that of Tom Lewis, No. 1 man in the radio dept, came at an accelerated pace last week, with

Y & R's Exit List

Tom Lewis
Max Wyllie
Robert Weenolen
Hobe Morrison
Eleanor Kilgallen
Ed Downs
Martin Work
Bruce Ellis

some of the key behind-the-scenes production men getting their release.

These included Max Wyllie, program manager in the radio dept, and Robert Weenolen, in the New York production dept. Eleanor Kilgallen, Y&R casting director, also joins the exit parade (She joins her sister, columnist Dorothy Kilgallen, in the Coast as well, with Bruce Ellis, producer and supervisor, and Martin Work, who operated under Lewis, also bowing out. Previously in N. Y., Ed Downs, director-producer, was axed when Hobe Morrison, in the talent dept., turned in his resignation, though latter move was voluntary. Mary Harris is being brought in from the Coast office to take over Morrison's post, with latter returning to editorial staff of Vauxey.

Flock of additional bowouts are reported as imminent in the agency's radio overhaul, with reports that Harry Ackerman, veepee in charge of N. Y. production, has submitted his resignation to Sigurd Larmon, agency pres. Ackerman denies he's quitting, but it's recalled that Larmon vehemently denied that Lewis was exiting the agency when disclosed in Vauxey a few weeks back. Meanwhile, there have been unconfirmed rumors making the rounds

(Continued on page 36)

Miller Emergence as Tough Industry Spokesman Cues Feeling NAB Can Bind Nets Together as Working Force

The Foursome Gets 'Em

Greatest demand for cuff No. Y. studio tickets in the past few weeks has not been for the Fred Allen show, or the other big-time comedy productions, but—and you'll have to take the word of the NBC press dept, for it—the First Piano Quartet program, Tom Sunday night at 10:30.

Large chamber music following in Manhattan figures, why pay \$2.75 for a Town Hall concert when you can get a top-notch group's recital for free?

Program is temporarily berthed pending preem of the Eddie Dowling "Big Break" show.

Irma Points Up Time-&Talent Sales Concept

CBS' sale of its house-built "My Friend Irma" show to Lever Bros. via Young & Rubicam, as replacement for Joan Davis in the Monday night 8:30 period, is seen as the clincher in the determination of the networks to reshape its sale technique so that it will realize a profit not only from sale of time (as has been the custom up to now) but from shows as well. That makes two in a row for CBS, with the Y & R route, the agency recently having also purchased the web's Arthur Godfrey Talent Scout show for the same client's Lipton Tea account.

"Irma" was sold to Levers for a reported \$250 a week and, as in the case of Talent Scouts, enables the web to pocket a profit on the show itself, in addition to the approximately \$10,000 weekly for air time. Furthermore, it gives the network control over two packages rather than the agency, preventing any possible switchover to other networks (a factor which hurt CBS considerably, talent-wise, in recent months), with CBS now having final say on the shows.

Enthusiasm engendered within the industry over the leadership asserted by NAB presy Justin Miller when latter was named last week after the Senate sub-committee hearing testimony on the White radio bill has significant implications. It's far more ar: far-reaching implications in the new-found confidence and expression of loyalty directed at Miller from all segments of the industry, thus backing up the conviction of the four network presidents that at last the NAB has come into its own with solid leadership.

What it amounts to is a CBS-NBC

Sez Which?

Printers ink issue of June 27 did a fast double-take on the White Bill hearings in Washington that left broadcasters somewhat bewildered.

On page 16, the mak, speaking of NAB presy Justin Miller's testimony before the Senate subcommittee, referred to broadcasters being "unimpressed" and "chagrined" and not a bit happy over the manner in which Miller set forth the industry's position.

On page 94 Miller's testimony is described as being so effective that it has healed industry wounds and restore faith of the broadcasters.

restoration of faith in the industry association, following on the heels of the two major networks divorcing themselves from active membership in the NAB to that of an associate status. A change of heart from the NAB-network schism that existed only a few months back which had the effect of splitting the industry. For it's no secret that within the industry there was a camp, from Frank Stanton and Niles Trammel down, there was an unshakable conviction that the NAB lacked the creativity and aggressive approach deemed essential to industry growth, that the effect of splitting the industry, on the part of Miller and his associates.

In subsequent testimonials from Stanton, Trammel, and other industry leaders in the wake of Miller's showing before the Senate committee, apparently, has erased these feelings. Acknowledgments of Stanton's tribute are already pouring.

(Continued on page 38)

Morris-MCA Split Jolson-Kraft 0%

Pacting of Al Jolson by Kraft for next fall's Music Hall show has resolved itself into a split commission deal between William Morris and MCA, with the latter reportedly doing a fast burn. Talent agencies split up the 10% commission on Jolson's \$75,000 a week, though the Morris office, which currently has the singer under an exclusive, felt it was entitled to the full 10%.

It appears that a year ago, when Kraft and Jolson were talking a possible deal, the singer had then been pitched up to Kraft by MCA. Thus latter initiated the split, not the Morris agency, actually brought the Jolson-Kraft combo together.

P&G Turns Deaf Ear To Mutual's 'Girls'

Mutual's efforts to negotiate a deal with Procter & Gamble for the sale of the web's "Leave It To the Girls" at a dead end last week, with P & G turning down the show, leaving behind several auditioned players.

Program had been revamped from a half-hour once-weekly airing into a five-times-a-week 15-minute program.

THE YEAR-END

THE 1947-48

VARIETY RADIO AND TELEVISION

"REVIEW AND PREVIEW"

An important special edition with special editorial features that analyze the past and blueprint the future of Radio and Television

WCAU-BULLETIN DEAL

The Call of the Wild Boom-Boom

Advertising agency delegation walked into NBC sales dept. last week, said they needed a bass drum immediately for the commercial on their client's show on the Coast and what could the network do for them? Check was made around New York but for those available moved west. Finally, they brought down the 36-inch bass drum used in the NBC Sunday symph concerts and the agency boys practically did hand-drapings over the tone. "Just what we need," they informed the network execs. "We'd like your way to fly it to the Coast immediately."

So the sales boys and the agency delegation went into a huddle with NBC programming execs. After expressed reluctance over perching with it, and suggested that the sales dept start out on another N. Y. expedition to find one just as suitable. Several hours' search, however, proved fruitless. The execs then recalled that they sold good bass drums in Chicago. So a call was put in to the Chi sales dept. of the week, with instructions to dig up a 36-inch bass drum. Call came back a few more time later that none could be had.

Another huddle with the NBC programming dept., which finally related and agreed to let them use the drum to the Coast to do the commercial—and for one week only.

P. S. Several hours later while word was called off. Someone had dug up a bass drum on the Coast and it was agreed it would adequately serve the purpose.

Blue Book Test Seen Emerging From FCC Action on WADC Vs. WGAR

Washington, July 1.

FCC moved today (Tues.) toward what was looked on as a sure court test of the so-called Blue Book Government's authority over a radio station's programming plans.

Commission denied Allen Simmons' appeal of the station's decision to rehearing on an earlier FCC decision giving his competition, WGAR of Cleveland, a boost in power to 50 kw on the 1220 kc channel. The commission had denied Simmons bid for the same decision because WADC proposed to carry nothing but CBS network programs, and at 8 a.m., throughout the broadcast day.

FCC said that this represented "an abdication of the station's responsibility" and overlooked the needs of local listeners for local news. The commission concluded that a station could not merely be a "piggy for network programs" and still operate in the public interest.

Paul Segal, attorney for Simmons, said the case will be immediately appealed to the U. S. District Court of Appeals for the District of Columbia as a clear test of FCC authority over programs. Segal took the position that the commission was engaging in illegal censorship by considering a station's future programs.

To this, the commission replied that the view that the FCC is limited to technical considerations in licensing stations was specifically repudiated in the Suncoast decision upholding the FCC's chain broadcasting regulations.

Top This' Switching Day But Colgate Holding Up On Other Changes Pro Tem

While Colgate plans doing nothing in connection with a reshuffling of NBC programs, it makes a decision on whether Kay Kyser's place in the fall present plans to move "Can You Top Us" to Friday 8:30 p.m. period. Top's current schedule is bracketed with Colgate's Judy Canham show on Saturday night.

Friday night becomes vacant following switch made with Rexall whereby Kyser vacates the Wednesday 11:30 time, with Jimmy Dorsey going into the slot in the fall. The change was originally done for the Friday time.

Kyser arrived in New York Monday (30) for agency huddles. His contract runs through the end of the year, but there's some doubt about show returning in the fall.

WCCO's Editorial Kudos

Minneapolis, July 1. New WCCO program, "Neither Free Nor Equal," based by the station's cultural and organizational groups, has won editorial praise from the Minneapolis Times.

PEARSON CHARGES

Either Way, J. D. Stern Can't Lose In Complicated WCAU-Bulletin Deal

Washington, July 1.

Strong possibility now exists that White House will withdraw nomination, or the Senate balks at confirmation of Rep. Robert F. Jones (R., Ohio) to FCC unless the Congressman clears himself of serious charges made here over the weekend by the attorney Drew Pearson. A Senate Interstate Commerce subcommittee holds a second hearing here Thursday (3) on the charges.

In the space of 48 hours Pearson released two sensational affidavits by members of the notorious Black Legion, midwest offspring of the Ku Klux Klan, allegedly confirming Jones' membership. In defense of Jones, his supporters point out that both affidavits are from men he prosecuted as Lima, O., district attorney.

In his Sunday night broadcast on ABC, Pearson read out the affidavit obtained Saturday (28), from Glenn E. Webb, one of the members of the Legion.

Affidavit declared: "I, Glenn E. Webb, swear on oath that I initiated Robert F. Jones into the Black Legion on the Tapscott farm east of Lima, O. Jones kneled before me and swore to join the group with a gun at his back, according to the ritual, as he accepted the oath of membership."

Denny's Truman Burn

Washington, July 1.

President Truman's headlines over FCC appointments may be one step, according to reliable sources here. For FCC chairman Charles R. Denny, coming to be one of the able chairmen ever to head the commission, may not take the White House, which has been lying down. It was reported that Denny may leave the Commission in July in advance of '48 elections, and possibly before the end of the year.

White House noted the FCC Chairman of the switch on Wakefield's appointment only after the fact and denied Denny a personal hearing on the matter.

If the FCC chairmanship becomes vacant while Truman is still in the White House Leonard Wakefield would be given the right of first refusal. It is generally understood.

CBS has commissioned Irving Mansfield, who currently produces the "Arthur Godfrey Talent Scouts" show, to whip together a half-hour program he's conceived, titled "The Show Business," aimed at development of new talent. Present difficulty is finding a "name" emcee with long showbiz background who, in the opinion of the network would be able to keep up the rating it. "Mr. Show Business" Web is ready to plunk down a sizable chunk of coin for a big-time program.

Show will invite panel of experts, including top legit producers, critics, writers, etc., to make a decision that has paked in their outer offices and were given a brushoff. After hearing, the panel will lead discussion as to potentialities of performers, with definite commitment to be made up on the rating it.

NBC Relaxes Show Ban When JWT's Reber Talks At Repeated Change Bids

John Reber, radio head of J. Walter Thompson, has been squawking to NBC over the repeated requests that he be barred from making changes in the Alec Templeton Sunday night (8) Standard Broadcast.

Network has a policy which forbids singers from spotting the same tunes within a two-hour programming bracket. Seems that "Manhattan Merry-Go-Round" (8) has been the first submission to violate the web music dept., and when J. Walter Thompson delivers the Templeton script the duplication in vocal numbers invariably brings a requested fix.

Reber resolved it by relaxing the ban.

Probe of FCC on Tap

Washington, July 1.

It's been learned from reliable sources here that J. D. Matthews, general counsel of the Dies Committee, is currently involved in a behind-the-scenes operation which is expected to lead to a sweeping investigation of the FCC under-again of the House of Representatives.

It's strictly a hush-hush matter.

O'Dwyer Shuff Off On Radio Liaison

Riles News Heads

There's a difference of opinion among various news editors of New York stations as to whether present administration at City Hall is sufficiently radicacious.

Feeling, however, was strong enough a couple months ago for editors to meet in a group to discuss some closer liaison with City Hall. Letter asking Mayor O'Dwyer for an interview, feeling was dispatched in April a reply from the Mayor's press secretary, John Donahue in acknowledgment was received in May—and the editors and the Mayor haven't met yet.

April meeting was attended by editors from the four flagships, WNBC, WJZ, WCBS and WOR, and the two smaller stations, WABC, WLIB and WOLX. Meeting appointed a committee which wrote the Mayor for an interview. Feeling was to have the Mayor get to know the news editors of the stations as well as he knows the newspaper boys.

There was thought, too, of suggesting some sort of central committee, similar to White House arrangements, whenever the Mayor wanted to go on the air, as he did in the transit strike situation. Some of the stations would have preferred being consulted on the best time for broadcasts, instead of the Mayor arbitrarily picking it, or given advance notification.

Fact that the Mayor went on air rarely, however, kept some of the news editors from getting too steamed up with the whole idea of the meeting. But fact that Mayor never has met with the committee, but slunk it through the secretary, has a few of the boys riled.

Webs in Heavy Bidding For a Full-Hour Ford Institutional Dramatic

With Ford set for a 60-minute institutional dramatic show in the fall in addition to the Wednesday night 15-minute "Ford's Theatre Club," not and heavy around the networks for the business.

WBSS, which lost out on the bid for the U. S. Steel-Theatre Guild show, which is staying put on ABC, would particularly like to grab it. With eight half-hour on its weekly schedule, web can maneuver some program reshuffles to give Ford cream.

NBC, on the other hand, only has a half-hour (Monday 10:30 p.m.) left open, which would needlessly waste time, to another time to open up a half-hour. The corporation wants to stay put. It's been an NBC customer for many years and obviously the network isn't anxious to invite ill feeling from that corner.

NBC is particularly anxious for a full hour dramatic situation. It feels it's not the only way to do it, but programming, with nothing to stack up against CBS' "Lux Radio Theatre" and ABC's "Theatre Guild show."

Washington, July 1.

One of the most complicated single station sale bids in radio history was filed with the Federal Communications Commission last week. It outlines the double swap under which J. David Stern and the Courier-Post Co. transfer their respective assets and radio stations WCAU and WCAU-FM to the Philadelphia Evening Bulletin and the same package, the Bulletin sells its regional station WFEN to the Sun-Ray Drug Co. for approximately \$500,000.

In the double-take, the Bulletin gets WCAU, retains WFEN-FM and WFEN-TV, turning over the Sun-Ray Drug Co. WCAU-FM which it bought from Stern.

The stripped price of WCAU and WCAU-FM is \$2,900,000—approximately the figure Stern paid for the station (and which is in the bill when he bought it from the Levy Bros. last year).

However, glumness here is that WCAU is being sold only as part of the package along with Stern's newswire properties, and the sale of its kind to undergo FCC's transfer procedure under AVCO and one which will take a year to complete. Stern took the position he would sell his papers and the station as an asset, since the new owner companies' debt structure and for tax purposes.

Under the notice of sale, therefore, the Courier-Post stock is being sold for a total of \$4,500,000—\$2,900,000 for the radio stations and the rest for the two Camden newspapers.

In the approximate transaction last February, the Bulletin bought the news service of the Philadelphia Record and Co. for \$400,000. Other side contracts with Stern bring the total of \$4,500,000, involved in all the properties.

An interesting feature of the application is that "win, lose or draw," Stern can't lose. If the deal is approved, he'll get the Record for Stern's properties within 30 months, the Bulletin will pay him \$4,500,000 purchase price in any event.

For example, the Bulletin paid Stern \$1,250,000 deposit on the Courier-Post stock, but if FCC has not approved it bid or found another acceptable purchaser within 18 months, the paper will pay Stern an additional \$600,000. Bulletin will then have 12 months' reprieve to find an acceptable purchaser and, failing that, will give Stern the rest of his \$4,500,000 and the Courier-Post stock up for public or private sale to any party that gets the nod from FCC.

The Bulletin is already operating the Record as a Sunday edition and has leased the station to the publisher Harold A. Stretch for five years. However, the Bulletin said in its purchase bid that it would buy the station and the Camden Courier and Post within six months after the sale of WCAU.

The WFEN sale proposal to the Sun-Ray Drug Co.—operator of 150 chain drug stores—was made comparatively simple along the business transaction. The Bulletin would purchase the station for \$440,000, and cut out all commercial relations, doubled the news and program schedule, and a result lost a net of \$38,750 on WFEN for the five years. The Bulletin also said it would buy the station from the Sun-Ray Drug Co. in the application they will continue to operate the station. The Bulletin and WFEN began by the Bulletin and expand schedule on the FM affiliate to 10 hours a week.

Faith Is Restored

To Two Networks

NBC and Carnation Milk apparently have restored their faith in Percy Faith as a two-network performer. The network isn't anxious to invite ill feeling from that corner.

However, Faith stays put on the NBC schedule, when current contract expires.

Hey, bub, you've



dropped something!

THE other day a certain network (let's call it network "B") published some special arithmetic about its national circulation based on BMB data. It counted as its listeners only those who lived in areas where 75% of the radio families listened at least once a week.

It dropped out all listeners in all other areas.

It dropped out listeners, for instance, in New York City, the largest in the nation.

- In New York City *no station* reaches the 75% level in the daytime. (Oddly enough, in selling its New York station, network "B" bases its argument on a 50%-or-better level.)

It dropped out listeners, for instance, in Philadelphia, the third largest city in the nation.

- In Philadelphia CBS is *the only network* that reaches the 75% level in the daytime.

Why did network "B" so casually disenfranchise the daytime listeners in New York and Philadelphia? BMB defines circulation as the number of families listening in all areas above 10%. It must be fairly obvious that circulation is circulation—*wherever it exists*. Circulation is *all listeners*—at the 35% level, the 50% level, the 90% level.

Could it be that network "B" was straining for a lead out of all proper proportion?

Why strain?

BMB data offer a perfectly valid (and perhaps far more useful) basis for measuring the potential audience a network delivers. It can properly be called a measurement of *effective coverage*, and is readily defined as all radio families in areas where 50-to-100% listen.

This particular level stems from the fact that virtually all stations effectively cover their home cities. And BMB itself established that 92% of all

stations attain the 50-100% level in their home cities. This level provides the traditional yardstick used by broadcasters to reveal their potential value to advertisers.

This level includes the listeners in New York City and Philadelphia which network "B" blandly chose to drop.

By this yardstick of *effective coverage* you obtain quite a different picture... quite a different relationship between the four networks from the one calculated by network "B".

Here's what you really get:

EFFECTIVE NETWORK COVERAGE*

Nighttime Radio Families

CBS	32,400,150
NETWORK "B"	33,889,330
NETWORK "C"	26,518,730
NETWORK "D"	23,281,760

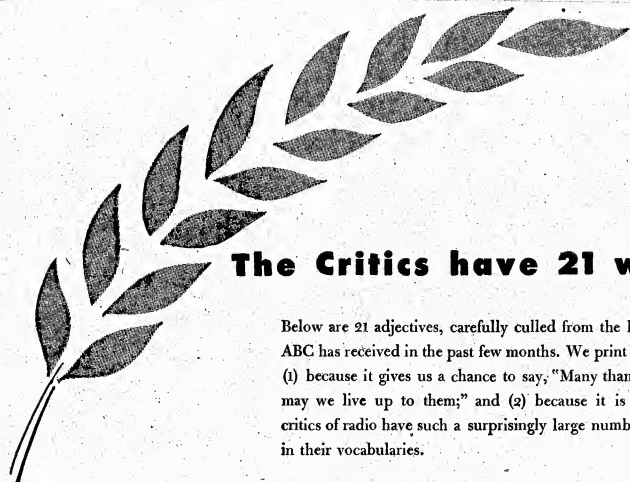
Daytime Radio Families

CBS	31,885,080
NETWORK "B"	33,457,250
NETWORK "C"	28,255,860
NETWORK "D"	24,982,230

*Based on BMB Study No. 1 conducted in March, 1946 and projected to the BMB estimate of 33,998,000 U.S. radio homes (January, 1946).

You discover clearly—and perhaps for the first time—that CBS and network "B" are virtually on a par in their ability to supply effective coverage of the U.S. radio market.

Columbia Broadcasting System



The Critics have 21 words for us

Below are 21 adjectives, carefully culled from the long list of citations which ABC has received in the past few months. We print them here for two reasons: (1) because it gives us a chance to say, "Many thanks for the bouquets—and may we live up to them;" and (2) because it is interesting to realize that critics of radio have such a surprisingly large number of *complimentary* words in their vocabularies.



"IMPORTANT"
"CHALLENGING"

World Security Workshop

Ohio State Univ.: First Award



"UNIQUE"
"TOP"

Hiroshima

Ohio State Univ.: First Award
George Foster Peabody Award
Motion Picture Daily Award
CCNY Public Service Award
Billboard: 2 Awards



"COURAGEOUS"

Drew Pearson

Council Against Intolerance in America:
Citation



"MATURE"
"VITAL"

Youth Asks the Government

Ohio State Univ.: Honorable Mention



"FAVORITE"

Theatre Guild on the Air

Billboard: First Award
Ohio State Univ.: First Award
Motion Picture Daily Award



"DELIGHTFUL"

Henry Morgan Show

George Foster Peabody Special Citation
Billboard: 2 Awards
Motion Picture Daily: 3 Awards



"MOST PROMISING"

Walter Winchell

National Conf. of Christians and Jews
Award



"DISTINGUISHED"

American Farmer

National Safety Council Award



"LUCID"

Raymond Swing

Ohio State Univ.: First Award



"PROVOCATIVE"

Are These Our Children?

Ohio State Univ.: First Award



"INFORMATIVE"

Bing Crosby

Motion Picture Daily: 4 Awards



"BEST"

Boston Symphony Orchestra

Bruno Walter, guest conductor



"OUTSTANDING"

Metropolitan Opera

Milton Cross



"SUPERLATIVE"

Musical America: First Award

The Greatest Story Ever Told

Variety: Special Award



"STIMULATING"

America's Town Meeting of the Air

Ohio State Univ.: Honorable Mention



"MERITORIOUS"

Elmer Davis

1946 Du Pont Radio Commentators' Award

"EXPERT"

"CONSISTENTLY EXCELLENT"

Do we print this list of 21 pats on the back simply because it's *our* back that's being patted? No; we have a better reason than that. The significant thing about this list is that it is RADIO that's being praised. The critics (and the public) are acclaiming the mature and stimulating things that are happening more and more these days on *all* networks. Radio has grown up—with press notices like the ones on this page to prove it. And, you know, when you *feel* like an adult, there's nothing more gratifying than being told you're *acting* like one.

ABC

American Broadcasting Company

A NETWORK OF 250 RADIO STATIONS SERVING AMERICA

CBS 'School' to Take to 'Liberty Road'

Studying All Democratic Setups

Rolling into its 18th consecutive year of broadcasting, CBS' blue-ribbon sustainer, "School of the Air," has undergone a partially revamped curriculum for its 1947-48 season beginning next fall. Across-the-board schedule, still pitched to a junior high school age level, will launch one new major project at that time that will exceed in scope anything the "School" has essayed before.

Meanwhile, for the first time in its history, the "School" will be heard during the summer months. A series of 10 outstanding programs selected from the series' archive will be repeated on a one-a-week basis Tuesday nights at 10:30 p.m. beginning late in July. According to Robert Hudson, CBS director of education, and Leon Levine, producer of the "School," the summer program will serve as a trailer for adult listeners for the following season.

Rebroadcast of past programs also will give radio educators an opportunity to measure the advance made in techniques since the series began, according to Levine. To date, the "School" has been the universally acknowledged training rod for educational airmen.

On Monday nights, beginning in

the fall, the "School" will air its most ambitious program series under the title of "Liberty Road" Series, which Levine conceived from a suggestion by CBS vice-president Ed Murrow, will be a comparative study of the institutions of democracy as they exist throughout the world. Such concepts as freedom of the press, assembly, petition, religion and trial by jury, the right to vote and personal property will be examined from the viewpoint of their conception and practice in various countries. Series will comprise both dramatic and documentary presentations.

Tuesday programs, titled "Gateways to Music," will present musical programs, ranging from classical to folk selections, as cultural expressions of different countries and regions of the world. Wednesday's "March of Science" series during 1947-48 will emphasize less the technical aspects of inventions than their social and human impact.

"Rules of Adventure" on Thursdays will make a pitch for tolerance by dramatizations of about 30 recent and classic books on adventure and sports which have tolerance as a thematic byproduct. Friday's series, titled "Opinion, Please," will switch from the previous season's forum format to a quarter-hour dramatization of current problems followed by student discussions. CBS' local outlets carrying the "School" will cut in students from local high schools and colleges to build up area interest.

De Witt Hurdles Moon Into WSM Prexy Spot

Nashville, July 1.

Jack DeWitt, who attracted attention for "shooting the moon" with radar, has been made president of WSM here. Under new setup, Edwin Craig moves from prexy to chairman of the board. Harry Stone remains as vicepres and general manager.

While in the engineering school at Vanderbilt Univ., DeWitt helped build WSM's first 1,000 watt transmitter. He was chief engineer at WSM from 1932 to '42. Commissioned a major in the Signal Corps in '42, and upped to lieutenant colonel in '44, he was principal figure in feat of contacting moon with radar signal in '46. Ten years prior he had worked with WSM's present chief engineer George Reynolds in attempting radar contact with the moon from Nashville. The 30-foot tower they constructed for the effort still stands near WSM's tower.

day's series, titled "Opinion, Please," will switch from the previous season's forum format to a quarter-hour dramatization of current problems followed by student discussions. CBS' local outlets carrying the "School" will cut in students from local high schools and colleges to build up area interest.

FORD BOND'S LONGHAIR 'MUSIC HALL OF FAME'

New longhair platter series, titled "The Music Hall of Fame," is being headed by Ford Bond Radio Co. Series is outgrowth of Walter Preston's "Showshop" on WOR, N. Y. Preston, head of Columbia Records' radio dept, and head of Columbia affiliate Wolfson Musical Bureau, is selecting the artists, writing the script, and doing an interview with the artist which is a feature of each 15-minute disk. Balance consists of musical numbers.

The 15-minute transcriptions are open-end recordings, with space left for commercials of local sponsors. Audition records of first series of 13 are ready, with regular platters due within two weeks. Artists on first series include Rose Hampton, Nadine Conner, Mona Paulse, William Kaplan, Dorothy Kirsten, Pierrette Allie, Eileen Farrell, Norman Conrad, Todd Duncan, and others. Second series will be produced in August, with 25 platters in all contemplated.

Pittsburgh—Charlie Early, back newscasting on KDKA after being laid up more than a month and a half with acute gastritis. He had expected to be out only a fortnight. Cary Bels, who just graduated from the Carnegie Tech drama school, has joined the WCAE announcing staff.

ILGWU to Underwrite FM Sets for Members to Tune

Of \$1,000,000, Sez Prez

Cleveland, July 1.

Now holding six FM licenses, the International Ladies Garment Workers Union, which is sponsoring a national convention here, discloses it's going to get sets into member homes.

David Dubinsky, union president, had asked Morris Novik, radio consultant for ILGWU, what underwriting funds would be needed if members in the union's FM areas were to be supplied with sets.

Novik is reported to have estimated 25,000 sets would be needed for initial operations and that these should be made up for about \$50, necessitating an underwriting program of \$1,000,000 for combination A.M. and FM sets.

To this Dubinsky replied: "Tell the manufacturer that if he produces a set that will come up to the standards of the A.M. and FM sets, if it will be approved by the three best engineers in the business, and if he will be able to produce the sets at a profit, we will distribute, job and take care of the installation of same."

"All we want is lowest cost sets. If that is what you are going to get, we will buy them. The production cost of \$1,000,000."

Predictions now are that ILGWU members will get A.M.-FM table models for about \$50, or around \$40 under current costs.

EX-COLONEL SUES ON 'READER'S DIGEST' AIRER

Claiming he was held up to ridicule in a "Radio Reader's Digest" dramatization last Feb. 27 called "Dakar Cover 'Plan," Donald Q. Coster, former Army Colonel, has brought suit for \$250,000 in N. Y. supreme court against CBS, Foote, Cone & Belding and Rayshow, Inc., air show producers. However, it's reported that FCCB, which handles "Digest" for its client, Hallmark, is assuming litigation responsibility.

Coster complains he was impersonated by an actor and that the audience was led to believe that he was either the author of the story or had approved it.

Complaint sets forth, "plaintiff was made out, to be a liar, a braggart and a fool, and held up to public ridicule, scorn and contempt."

Flock of Pros Enroll

At NYU Radio Workshop

New York University opened its 12th annual Summer Radio Workshop this week. Davidson Taylor, CBS vice-president in charge of programs, is the first guest lecturer. Meantime Fordham University, Jesuit-operated, has entered the competition for the first time with a "summer institute."

At NYU the enrollment this year is described as notable for the number of professionals as against students and teachers taking the six weeks' course. These include:

Audrey Adams, KSCJ, Sioux City, Raymond Berman, promotion manager, KSIL, Salt Lake.

Donald R. Beushausen, program director, WFLA, Greeley, Colo.

Eugene Blake, Robert Maxwell Associates.

Ben J. Cordie, announcer, WWSW, Pittsburgh.

Irwin Forman, announcer, WARM, Scranton.

Michael Kane, announcer, CBM, Montreal.

Robert E. Lee, program director, WMIN, Minneapolis.

Lynn Lewis, promotion manager, WABM, Scranton.

Robert F. Mager, announcer, WORS, Murfreesboro, Tenn.

Angelo Morano, Jr., N. Y. freelance actor.

Jerome L. Nelson, production, WCCO, Minneapolis.

Irene Polvin, CFPA, Port Arthur, Ont.

Cole A. Roberts, program director, WORD, Spartanburg, S. C.

Edith C. Thompson, program director, WFLY, Florence, Ala.

Columbus—Bob Miller, former associate director of WLW, Cincinnati, has been named farm service director for WFTB, the new radio station being built by the Ohio Farm Bureau Cooperative near Columbus. James R. Moore, manager of the station, said that the first broadcast will be made in July.

A. T. LANGER, Pres.
A. H. ZEBBE, Sec.-Treas.
JOSEF CHERNIASHVILI, Vice-Pres.
In Charge of Prod.

TELE-RADIO CREATIONS
"WE SELL The SHOWS That SELL!"

proudly presents
"It Really Happened!"

An exciting . . . intriguing . . . dramatic 15-minute
open-end transcription series now available
for local, regional and national sponsorship.

STARRING
JIM AMECHE

who becomes America's newest exciting Story-Teller . . . with
IT REALLY HAPPENED!!!

Telling intense, absorbing, educational stories based on the least-known facts of the most well-known people, Jim Ameche comes to a large loyal audience with entertainment at radio's best . . . IT REALLY HAPPENED!!! . . . An Open-End Transcribed 15-minute show.

Available now . . . for local, regional or national coverage . . . a program designed to please and to pull . . . IT REALLY HAPPENED!!!

TELE-RADIO CREATIONS, INC. is an organization
of leading radio producers, directors, writers
and artists equipped to meet all your radio
needs . . . musical, variety and dramatic . . . live
and open-end transcribed productions.

FOR AUDITION RECORD, WRITE - WIRE - PHONE



TELE-RADIO CREATIONS, INC.
340 NORTH MICHIGAN AVENUE
CHICAGO 11, ILLINOIS Phone SU 5-6100

"WE SELL
THE SHOWS
THAT SELL"

"is everybody happy?..."

"For here we have a public entertainer scaling even greater heights . . . TED LEWIS like any other quality merchandise, seems to improve in value with the passing of time . . . his showmanship is invincible."

Abel Green

--- VARIETY

presenting

the Ted Lewis Show

**1/2 HOUR
TRANSCRIBED**
available for
local and regional
sponsorship

the guy all America loves... the real

TED LEWIS, with a hat full of music,

laughter and tears... in the

GREATEST MUSICAL

VARIETY PROGRAM

ON RECORD!



Here's the biggest news in radio! He's here at last! The high-hatted tragedian of song . . . TED LEWIS, the most beloved musical personality of all time . . . in his own half-hour variety show . . . the most spectacular radio program ever transcribed! For local or regional sponsorship.

The fabulous TED LEWIS . . . making you smile through your tears in a show of sheer enchantment . . . In a program of musical magic . . . appealing to everybody, young or old. For TED LEWIS is an ageless performer . . . the very spirit of youthfulness that makes a sucker out of the calendar! Here is one program where age levels, income levels, tastes and the whole works . . . are practically non-existent. TED LEWIS is *everybody's* boy. If the product you have in mind is bought and used by people . . . then here's the show that'll sell them!

TED LEWIS with a great *eighteen piece* orchestra, big name vocalists, a supporting cast of top talent . . . Showmanship and the top music from today's hit parade skillfully blended with the songs from the nostalgic past. "THE TED LEWIS SHOW" HAS EVERYTHING!

Don't let any grass grow under your feet if you're interested in this show, which is headed for top rating! Play safe by writing for information about an audition record now . . . or better still, TELEGRAPH!

**CHARTOC-COLMAN
PRODUCTIONS**

360 N. MICHIGAN AVENUE, CHICAGO 1, ILLINOIS

OTHER SHOWS ♦ Franklyn MacCormack's Book of Memories • Love Letters with Franklyn MacCormack • The Tex Ritter Show
The Jack Brickhouse Inside Story • In the Cameo Room • Howdy Pardner with Rex Allen

CIRCLING THE KILOCYCLES

Tyler, Tex.—S. H. Bothwell, former city manager of Fort Worth, has been named director of KRNB, which is slated to take to the air here soon.

Kansas City—KMBC gets a new singer in the person of Max Condon. He goes on the morning Rhythmic Line show singing under the name of Russell Roland. Condon is a native, and is returning to take up his home here after serving in the Armed Forces in Chi. He replaces Maurice Chambliss on the morning half-hour.

Boston — Yankee News Letter, WNAC-Yankee Network house organ, founded by Lenus Travers, executive and general manager of this network, resumed publication this week after layoff of 16 months.

Minneapolis — Don Leary Record shop, biggest of its type in the north-west, has gone on the air over WDGY for a half-hour Saturday afternoons with what is believed the first record show sponsored by a record shop having an informal format.

Cincinnati — Crosley Broadcasting Corp. has signed to air summer opera performances at the Cincinnati Zoo. Both Crosley stations, WLW, Cincinnati, and WINS, New York, will carry the broadcasts. WINS will air the operas from 8:30 p.m. to end, each Saturday, July 5 through Aug. 2. WLW will broadcast the operas from 8:45 p.m. to end, on June 29, July 6 and 13. On July 20, 27 and Aug. 3, WLW will broadcast from 10:15 p.m. to close.

Pittsburgh — Martin Cohen, WWSW publicity director, is taking a leave of absence for the summer to enroll at Columbia U for a course in short story and radio writing. Jane Schultz will look after the station's press releases during his absence.

Des Moines — To speed up news and special events coverage, KRNT has contracted with Northwestern Bell Telephone for two-day mobile radio-telephone service. The compact FM shortwave transmitter-receiver unit is now being installed in

the KRNT station wagon and will be ready by July 1. Within a radius of 34 miles of Des Moines, the KRNT station wagon can rush newsmen to any specific point of floods, accidents, fires, etc. with on-the-spot telephone bulletins then aired quickly by studio newsmen.

Bloomington, Ill. — Hale Bondurant, for 10 years sales manager of WHO, Des Moines, has come here to take over as manager of WJBC, which the Daily Photograph acquired earlier this year. Bondurant succeeds A. M. McGregor, former part-owner of the station, who has resigned to devote full time to management of KSTT, Davenport, in which he is part owner.

HIGHER CAN. UNION FEES RESTRICT USE OF DISKS

Ottawa, July 1.

Recordings vs. live airmen was a feature of the discussions in sessions of the Parliamentary radio committee, annual probe into Canadian broadcasting by Parliament. Committee asked why recordings or transcriptions were not used instead of live programs for economy. A. D. Dunton, Canadian Broadcasting Corp. chairman, told the session CBC could not save money with a backlog of disks, for several reasons. Dunton said Musicians' Union fees for disked airmen were higher than for live shows, union arguing it had no protection against number of times a disk could be aired. Dr. Augustin Prigon, CBC's general manager, said CBC got a cheap wire rate since it contracted for 16 hours every day.

Groundwork Laid for All-Media Unit To Fight More Government Controls

Washington, July 1.

Groundwork for an all-media committee to plug for "freedom of expression" in the face of any attempts to extend Government controls over pix, radio or the press was laid at a preliminary session here last Thursday (28) hosted by National Assn. of Broadcasters' pressy Justin Miller.

Group met behind closed doors but took time out for a White House visit, at which President Truman stated that all media should be given full freedom in reporting world news.

Danger which pix and the press face from FCC when television films and facsimile broadcasting become popular was outlined by Miller, who

also reported on the industry-wide opposition to pending radio bill on the premise that radio should be as free as the press. Promise of full radio industry support against any limitations on newspaper ownership of radio stations was made to press men at the meeting.

Result was that, except for lukewarm support from one publisher, 10 participants in the "freedom of expression" parley agreed to refer the "united front" proposal to their governing boards and report back at a second meeting—possibly in the fall.

Fact that pix are already subject to local censorship ordinances was (Continued on page 57)

TSK. TSK, MR. TRAMMELL

(An Open Letter from Your Old Friend, Edgar Kobak)

Dear Niles

I'm surprised at NBC—but really.

I mean, of course, the double-spread you folks ran on your interpretation of BMB figures. I mean, how could you have overlooked three such important facts as these?—

1. You know that BMB figures reflect network positions as of March 1946. You realize that that was a long time ago. (And yet, your ad makes it all appear very current.)

I believe in BMB—after all, the whole industry welcomed and supported it: advertisers, agencies, stations and networks. But I can't help feeling that BMB 1946 figures are better (in June 1947) for your network than for ours.

Because (and maybe you didn't know this) BMB figures for Mutual include only 285 stations—but we've added 155 stations since March 1946 and today we have 440 affiliates. BMB, omitting a third of our stations, still gives us 19,100,000.

2. As I understand it, BMB deliberately set no levels, but gave all levels plus complete figures. That was what advertisers and agencies and everybody else wanted.

But your ad, Niles, compared the networks on the basis of the 75%-and-up counties. That made you look good and why wouldn't it—with your Hopes and soaps and symphony. But, you know, the

rest of us are in a heck of a lot of counties you rule out, and that's good circulation too. And advertisers are interested.

So, when you blow up only a part of the picture, you're not in focus, pal. You could call that smart promotion, but I always felt NBC was big enough to sell itself without flexing its muscles at its competition. Or am I wrong?

3. I keep thinking that we, of the networks, should sell broadcasting constructively. Belittling the other fellow won't do it—particularly when you have to put English on your language. But let that go.

Mutual, I admit, has a problem—and it's a hulu—that of arriving at a sound coverage measure which will show with supportable facts exactly where we stand—now in 1947, with 440 affiliates and more than 56 power increases, completed or in the works.

We've been working on this a long time and we think we have the answer. Soon now, we'll be able to publish that answer. And how I wish I had your money for double spreads.

We're also putting our story into an easel presentation and I'll be glad to put it on for you and some of your folks in your nice Board Room. I promise you it'll be interesting.

Kind regards,

Edgar Kobak

Mutual Broadcasting System

WORLD'S LARGEST NETWORK

CHIEF BENDER SET AS PHILLY SPORTSCASTER

Philadelphia, July 1.

Chief Bender, one of the all-time pitching greats of major league baseball, last night (28) made his debut as a radio sportscaster over WFIL on the interests of the Bastian Beer Distributing Co., local distributors of Geobel Beer.

Chief Bender, who came out of the Carlisle Indian school to pitch the Athletics to pennants back in 1910, 1911, 1912 and 1914, featured stories about the outstanding plays and players of the day.

His show is aired Monday through Friday from 11:15 to 11:20 p.m. Since his retirement as an active player, he has been associated with the Athletics as a club representative and scout.

Older recall Chief Bender topped American League pitching averages in 1910, 1911 and 1914. Another famous Indian athlete, Jim Thorpe, also attended the Carlisle School.

AFL

Continued from page 23

network time, with the remainder spent on talent. Virtually everybody worked for scale.

Just how much the AFL programming contributed toward the deluge of telegrams addressed to President Truman urging the veto (which was the primary motive of the air splurge) is considered speculative, in view of the ratings racked up by the shows. But that the propaganda-entertainment technique will be prized from here on is regarded as a foregone conclusion, as evidenced, for example, in the upcoming Song Spinners series pact with ABC by the National Assn. of Manufacturers.

Feeling generally is that the AFL propaganda aspects of the shows were too heavy-footed, that too often they went the hucksters one better in their trip-hammered use of commercials, nullifying the entertainment value of the shows.

Inside Stuff—Radio

Behind-the-scenes story of Mutual's "Family Theatre" series is an interesting mixture of faith, miracle and an Horatio Alger up-from-nowhere-to-success plot. High-rating religious program, devoted to non-sectarian family prayers, was inspired by a Roman Catholic priest, Father Patrick Peyton, after a miraculous recovery from a hopeless illness. He began on WABY, Albany, with the help of Vassar's mugg James Connors many years ago. Wanting a national hookup for his program, Father Peyton was informed by a network exec that he could go on if he could line up big name talent as guest stars. Two years ago, with help from Bing Crosby, whom he didn't know, he signed with practically the complete roster of Hollywood stars to appear on the "Family Theatre" weekly.

Currently, program is being aired over 318 stations of Mutual with a weekly production tab of about \$2,000, which Father Peyton collects from voluntary contributions. Despite AFM prez James C. Petrillo's permission to use cutted musical talent, Father Peyton has been paying scale salaries to everyone connected with the program except the name stars. Program has just been made open to sponsorship on an institutional basis.

An apprentice training plan on a junior executive level has been launched at WOR (N.Y.) as an experiment in developing creative program and executive talent. Prexy Ted Streibert's idea is to select two college grads each June as "junior executives without title" to learn the life via tours of duty as assistants in various departments. First two have been chosen, Frank Muckenbault, just out of Columbia U., started last week, and Robert V. Sedwick, magna cum laude grad of Princeton, came in Monday (30). Both are ex-GIs; Muckenbault is married. They're starting at \$50 weekly and working directly under Rod Erickson, program director. Station looks upon the plan as an investment in WOR's future, according to Streibert. The "apprentices" won't replace any present staffers, but it is possible to be absorbed eventually into some station department on a permanent basis.

Storm of protest by radio brasshats that bill passed by Illinois senate two weeks ago, putting whole state in central time zone, would cause chaos and disrupt broadcasting, had its result when House of Representatives last week tabled measure. Lee Atlas, CBS; I. E. Showerman, NBC; Ade Hult, Mutual; and Ed Boroff, ABC, rushed messages and sent reps to hear committee, showing signs that millions of listeners would be unable to hear their favorite programs if time changes went through.

New transcribed series on discrimination, "Let Us Forget—The American Dream," starring topflight legit names, is being offered by the Institute for Democratic Education, N. Y., as a public service, gratis, to stations throughout the country. The 13-week, 15-minute dramatic series will preem in N. Y. over WNEW July 8.

Based on actual incidents, series will have Helen Hayes as a school teacher, Fredric March as a college prof, Paul Lukas as a storekeeper, Canada Lee as a priest/guard, Sam Levene as a cabbie, Ralph Bellamy as a sheriff, etc. They'll dramatize incidents of everyday folk who succeeded in overcoming problems of prejudice in U. S. Series was conceived and produced by Harold Franklin and directed by Earle McGill.

Ted Green's radio production, "This Is Your Government," has been changed in format and title to "Operation Washington." Program will dramatize D. C. Government bureaus and their work. Government personnel will be heard on the program.

Green, who has written approval of every Government agency for the series, is also considering making "Operation Washington" into a series of film shorts in conjunction with its airing.

KYW Stresses Scripting In 5th Annual Workshop

KYW's fifth annual scripting radio workshop for teachers got underway Monday (30) and will continue through July, with script authorities from the four major networks and the BBC scheduled for guest lectures.

Network scripters due for appearances include Joseph C. Colby, Turner, manager of the ABC script department, and Ira Marion, junior writer on his staff, Richard McDonough, manager of the NBC script division, and Wade Arnold, of his department; Elsie Dukt, Mutual education director, and Sam Sero, WIP education director, his station being the Mutual outlet; Robert Hudson, CBS education director, and Sam Sero, BBC program director in North America.

A number of federal and State education officials will also participate, including Dr. Franklin P. Dunham, chief of radio for the U. S. Office of Education; Mrs. Gertrude D. Broderick, exec secretary of the Federal Radio Education Committee; A. W. Castle, of the Pennsylvania state department of public instruction; his school extension director, and Dr. Francis P. Haas, state superintendent of public instruction for Pennsylvania.

More than 60 teachers from the Philadelphia area signed for the workshop. Sixty-two school students, specially selected, are also attending. Emphasis is placed on script writing during the sessions.

New York—In several changes at WINS, Russell Ambusher, formerly night supervisor, became exec producer as of June 30. Joseph Duro, formerly with Newark Evening News, became news editor, and Edward Bender, former WINS news editor, is upped to night supervisor. Chief announcer Joe Tobin is on a three-month leave of absence, going to Quincy, Mass., where his own station, WJDA, is under construction. It's scheduled to go on air in September, with Tobin due back at WINS Oct. 1.

It's Tele Fans 2-to-1 Over Radio When Sports on Screen, Sez Survey

WOW to Cover 5 States In Conservation Series

Omah, July 1. WOW, already in limelight for its pasteurization program, is now attempting a complete coverage of the water and soil conservation problem in all its phases. In the first of a series of exploratory excursions, its staff covered 3,000 miles. This is the first time a station has attempted such a service. Included will be the Big Thompson project in Colorado. Included also are broadcasts on irrigation studies of all types.

The series will be made into several half-hour evening programs. A sound-color film will supplement them. Before the series is complete, origins from five states will be necessary.

All-Media Unit

Continued from page 35

discussed by Kenneth Clark, information director for the Motion Picture Assn. Clark said eight states have active censorship laws, while ordinances exist in 161 cities of over 25,000 population. Donald Nelson, head of the Society of Independent Motion Picture Producers, explained the self-censorship of films through the Code.

Present at the one-day session were: Harry F. West and Melville Minton, American Book Publishers Council; David Howe, President, American Newspaper Publishers Assn.; J. Hale Steinman, Pennsylvania-Delaware publisher and broadcaster; Donald Nelson, SIMPP president; Ken Clark, MPA; Donald Russell, MPA attorney; William Chesney, ANPA; Paul Miller, assistant general manager of Associated Press; NAB's Justin Miller and vice-president A. D. Willard.

Percentage of television set owners watching their video screens when a sports event is being aired in New York is more than double the percentage of radio sets in use during an average evening, according to a co-incidental survey recently taken by C. B. Hooper for CBS television. In addition, three out of every four lookers watching the show could identify the sponsor, pointing up the commercial value of televised sports shows.

Survey, results of which have just been released by CBS, vamped over tele Lawrence Lowman, was made by Hooper by telephoning 508 set owners in metropolitan N. Y. June 3 during the hours when WCBSTV, the web's N. Y. tele outlet, was airing the Brooklyn Dodgers-Chicago Cubs baseball game from Ebbets Field. Survey revealed that more than six persons per set watched the game and that more than half the home sets in the N. Y. area are tuned in when sports events are being offered.

Sets tuned to WCBSTV had an average audience of 6.26 persons, including 3.74 men, 1.53 women and 1.0 children. This compares with 2.5 persons per set who listen to radio. Tele sets in use showed 54.5%, more than double the Hooper June evening average of 23.6% for radio sets. Both WARD (DuMont, N. Y.) and WNBT (NBC, N. Y.) were also carrying sports events on that night.

High sponsor-identification figure of 75%, was especially impressive, according to Lowman, because two-thirds of those able to identify Ford as the sponsor the night of the survey could also name a product of General Foods, which alternates with Ford in bankrolling the Dodgers' home games.

Topeka—Radioaires, quartet, recently was added to staff of WIBW here by Manager Ben Laum. Response is under leadership of Lee Smith and hails from Alabama.

for less on WOR

We have said in previous ads...

1. WOR has not raised its daytime rates since November 14, 1937.

2. WOR's discounts to sponsors have not decreased. In some cases they have been extended 25 to 30%.

3. WOR's nighttime rate has not changed since November 1, 1943.

4. WOR delivers the second lowest cost-per-thousand rate in the United States.

Good —

But, let's dig a little deeper. Let's show you, more minutely, why you get more for less on WOR.

Let's talk about programs; how very economically they get into people's homes and minds when you use WOR.

★ A WOR show, weekdays, 1:30 P.M., is heard in 538,489 homes at a cost to the sponsor of 1/12th of 1 cent per home!

★ A WOR show, weekdays, 11:15 A.M., is heard

in 589,774 homes at a cost to its sponsors of 1/3rd of 1 cent per home!

★ A WOR show, weekdays, 8:15 A.M., is heard in 1,630,853 homes at a cost to its sponsors of 1/27 of 1 cent per home!

Little wonder why WOR regularly carries more accounts with a greater total dollar volume than any station anywhere.

Little wonder that WOR frequently carries more accounts than the combined total carried by New York's three other major stations.

WOR—that power-full station at 1440 Broadway, in New York

mutual

James Blowing Hot Again on Work Plans; May Play Astor in N.Y., Next Yr.

Harry James, who hasn't played a major role or location job in two years, probably will not be back in the stand next summer if that spot is in operation. James has advised the music corp. of America that he's amenable to playing the Root again, though he never would again, due to refusal of Robert Christenberry, Astor managing director, to up his then \$2,500 weekly salary. That was resolved by MCA giving up part of its commissions from one-nighters and location James played that trip.

This change of heart by James has many in the business wondering. James has made one trip east this summer and is due to begin another Friday (3) at the Cluck, Philadelphia. He's coming east again in November to work locations and, perhaps, one-nighters. And he has made a new long-term contract (five-years, per American Federation of Musicians regulations) with MCA. All of which means that James has finally realized that he cannot stay in California making per cent and cutting records 10 months of the year and expect to maintain a top position in the field. He's going to work locations and others with whom he's been associated have tried to get the leader to work more often, but he balked.

Another thing James is reducing his price demands. He is working both the Atlantic and Columbia Records, this month at \$10,000 for seven days. Last year, he got more than double that for each spot.

T. Dorsey, MCA Sentimental About Money, Make Up

Tommy Dorsey has forgotten his recent tussle with Music Corp. of America and will probably be back working beyond the expiration of its current stand at his own Casino Gardens, Ocean Park, Calif. Dorsey closes his spot late in August and immediately starts east to pick up dates which MCA will soon begin to set for him. He resolved his differences with MCA last week on the Coast during a visit there by Larry Barnett, MCA band division head.

That Dorsey would forget his peeve against the agency was almost a foregone conclusion, although the one just passed was the most serious of the many disputes between them. To begin with, his contract with MCA has four more years to run, but not least, his recently developed idea to become a disk jockey via transcriptions presented too attractive an alternative to location and exploitation of his own b.b. to pass up because of a beef with his agents.

Dorsey is due in N. Y. early in September to help launch his transcribed disk series, "The Dorsey 75-mil. March of Bataan," on Sept. 8 and will thereafter book his orchestra into dates in territories where his program is used on local stations.

CAP'S TEMPTATION TEMPTING RECORD

Hollywood, July 1. Capitol Records, "dinking of 'Temptation,'" by the vocalists, thea and Jo Stafford, though the latter isn't billed on the disk, promises to be the biggest single seller the company ever has had. It is claimed to have reached the \$50,000 mark as against the \$25,000 of Johnny Mercer's "At-Home Toketa & Santa Fe," the firm's biggest record.

To satisfy demand for the Jingle disk, Capitol is removing other records from the shelves. So far two items have been eliminated and this production allocated to "Temptation."

Right to Appeal Move In Disk Suit Denied in N.Y.

With legal maneuvers continuing in Capitol Records' \$250,000 copyright suit against the Scranton Record Co. and Capitol Record Distributing Co., Appellate Division of the N. Y. Supreme Court yesterday (Tuesday) denied the defendants the right to appeal from a lower court's order of a dismissal unless they filed papers citing their grounds for review before July 25. Argument then will be allowed in September.

Continental had previously brought suit in N. Y. supreme court charging Scranton and Capitol had conspired to destroy its record pressing business and asked \$250,000 damages. Defendants asked for dismissal but this was denied. Plaintiff also has a second action pending in New York supreme court against Scranton claiming \$250,000 damages for an alleged breach of contract. Suit has been stayed.

Continental continues on the other action.

Cosmo Co. Goes Into Bankruptcy

Cosmo Records officially passed into liquidation today as a petition for bankruptcy was filed in N. Y. supreme court. This was indicated in two court orders. One by Louis G. Castellano, appointed trustee to reorganize the company's affairs and allow it to proceed with returning some of the money sunk into venture by hundreds of large music stockholders.

Cosmo's liabilities were listed as over \$1,000,000 by Castellano, with assets totaling about \$150,000, highly questionable. Some 400,000 recordings owned by first majority of which had been sold, were inscribed with pop songs, were listed in as assets instead of being sold at public auction as originally intended.

Trumpeter May Return To Japan to Testify On War Crimes

Mobile, July 1. Paul Grassick, ex-service man of the Army since April, 1946, and playing trumpet in a local dance orchestra, has received an official summons from U. S. Prosecuting Attorney, Alexander Pendleton, to appear in Tokyo to testify against war criminals. Grassick said he was summoned because of a complete diary he kept while in Japan. He was summoned after taking part in the "Death March of Bataan." He said that the diary was a request and not an order, he will go by plane some time in July. He said he was a Japanese officer, he says he was struck by a bayonet point which had pierced the name of his transcription division. He said he was beaten every day and a broken jaw and arm received no medical attention. A Japanese officer stabbed his friend to death with a bayonet, the point wounding him. After serving in the Cabanatuan and Bilibid prisons in Manila, Grassick was transferred to the Manchukuo Prison in Japan. He said he was beaten every day and a broken jaw and arm received no medical attention. A Japanese officer stabbed his friend to death with a bayonet, the point wounding him. After serving in the Cabanatuan and Bilibid prisons in Manila, Grassick was transferred to the Manchukuo Prison in Japan.

Col. Transcriptions

Columbia Records has changed the name of its transcription division to Columbia Transcriptions to avoid confusion with its pop and Masterworks disk line. Formerly the transcription branch and pop disk division were grouped under Columbia Records Inc. Change is due to Columbia's expansion of its transcription service across the country.

JAMES SEEN POSSIBLE RECORD BOOSTS

Return of Tommy Dorsey's orchestra to work after months of voluntary layoff, plus plans of Harry James to become active after several years of semi-retirement (see separate stories), gives an ironical twist to the current band-biz picture.

Both leaders, who have ranked high on the list for years and were asked in holding their positions during the war because circumstances balked challenges, are stimulating new interest in the band business—or, rather, it's hoped they can. Thus they could take the slack occasioned by the band industry's failure to come up with a new name or two, who, it was felt, could have given the business its necessary stimulus.

For several years the banding era had been predicting that the end of the conflict would release a flood of new names who would quickly take over from the established ones and launch a new banding boom, despite the pre-war activity. But that hasn't happened.

Although no public "pulse" for bands. Record companies, agency men and other industry contacts pushing bandleaders have been consistently accused of failing to exert all possible efforts to find and provide a new top name who could (Continued on page 44)

Shubert, Kapp Called in Wash. Petrillo Probe

Subpoenas have been issued to Broadway producer J. J. Shubert, Decade Recording proxy Jack Kapp and Decade vice-president Joseph Petrillo to appear before a House labor subcommittee in a Petrillo probe. The subpoenas were issued next Monday (3), Irving G. McCann general counsel for the House Committee on Education and Labor, issued in New York yesterday (Tues.).

(It appeared doubtful, however, that either Shubert or Kapp would appear, inasmuch as both have reservations to leave for Europe today (Wed.) on the Queen Elizabeth. McCann said Kapp was "trying to get out of" the subpoena, but made no mention of any request by Shubert to be excused.)

The subpoenaed subcommittee is expected to be on the stand two full weeks. McCann said the radio network was expected to have representatives on hand, but he could not say whether any of them would be called to testify.

McCann conferred yesterday with network executives. It was reported Monday he huddled with officials of the Associated Actors and Artists of America and the American Federation of Musicians. McCann said afterward that McCann's visit was concerned primarily with arranging about the setup and functions of the organization.

Rep. Carroll Kearns (R., Pa.), chairman of the labor subcommittee, was scheduled to accompany McCann to New York for the pre-hearing meetings, but took ill.

Wide Coverage Planned

Washington, July 1. Two newsreel companies and a Mutual network were recorder will be on hand to cover James C. Petrillo's long-awaited appearance before Rep. Carroll Kearns (R., Pa.) later Monday (7).

Petrillo is the first witness scheduled, with at least another half-dozen, to be called to testify. Petrillo, it was reported, over the weekend continued his investigations with

Terrific Wrangling Seen Likely As Result of Form B Knockout In Drive to Return Security Funds

'Orphan' Tune Gets

Barron M-G Dinking

Babs Ryan, vocal coach connected in the past with various music publishing offices in New York, but now with Stevens Music, recorded last week with the Blue Baron orchestra for M-G-M label. She did "Tonnesse," which she wrote and which Stevens publishes.

Above circumstance is unusual, however, in more ways than one. Miss Ryan wrote the tune literally overnight in an effort to aid Jack O'Keefe, Stevens' music head, who had been having difficulty finding a suitable song to plug on top of being seriously ill lately and then running into financial trouble which almost forced him to leave the company. She wrote the tune, for which the coach did both words and music, O'Keefe was inclined to listen to it due to the circumstances. It has since found favor with all disk companies.

GAC Burns While MCA Prowls Staff

General Artists Corp. is quite peeved at Music Corp. of America for a claimed violation of the agreement between the agencies. The ban efforts to lift one another's personnel. The complaint is that MCA was making overtures to lure a couple of GAC band department men to fill vacancies left by recent resignations.

Last week, GAC chiefs sought to remind MCA of the agreement, but weren't having much luck, principally because Larry Barnett, MCA band division head, was in California.

Rep. Kearns Bows Out Of Interlochen Wand Date to Avoid AFM Rap

Washington, July 1. Rep. Carroll D. Kearns (R., Pa.) last week notified Joseph Petrillo, president of the National Music Camp, at Interlochen, Mich., that he could not conduct during the Fourth of July Liberty Day festival at the institution.

Petrillo is chairman of a subcommittee of the House Labor Committee, which has been investigating activities of James C. Petrillo and the American Federation of Musicians in their dealings with radio, radio stations, etc. Kearns planned to appear at the festival, but was expected to avoid any personal controversy with Petrillo which might disqualify the congressional act as an impartial chairman of the subcommittee. Petrillo is slated to testify before Kearns' subcommittee July 10.

Pennsylvania legislator, a music teacher by profession, carries a card in his pocket which Petrillo has agreed to suspend him if he conducted at Interlochen. School itself has been asked to refuse Petrillo's presence some time as the result of a row between Maddy and Petrillo.

So-called "anti-Petrillo" legislation was introduced by the Supreme Court last week, was the direct outgrowth of this row, which Petrillo barred the amateur students of the school from the air.

Levy Extends Trip

Loe Levy is extending his current trip to London to include a swing around the Continent. He is now in Paris and from there goes to Italy, then returning to London. Ray Ventura represents the English firm, Leeds, Ltd., in Paris. Levy is due back in New York by plane about July 15.

Sudden knockout blow administered last week by the U. S. Supreme Court to the Form B contract, put into use some years ago by the American Federation of Musicians, caused the most opposition to the contract so short that they haven't yet decided what to do. Most of the theatres and hotels across the country have been paying the employer's portion of social security and unemployment funds for musicians in name bands under protest. And when they orient themselves to Form B's death, it's very likely they'll begin asking for refunds of the coin they paid.

This, it is figured by band agency accountants and private arithmetic-wranglers, will be the beginning of the top middle class—a better one than even the hated Form B ever caused. They see the Treasury Department, which is the beginning of the top middle class—a better one than even the hated Form B ever caused. They see the Treasury Department, which is the beginning of the top middle class—a better one than even the hated Form B ever caused. They see the Treasury Department, which is the beginning of the top middle class—a better one than even the hated Form B ever caused.

Meanwhile, other aspects of the death of Form B are being mullied. The AFM is looking for ways of getting the vast majority of their members out from under. They're not worried at all about (Continued on page 44)

ASCAP Awards Jack Lawrence A Rating; Suit Pends

Songwriter Jack Lawrence, who several months ago filed suit vs. American Society of Composers, Authors and Publishers for unfair rating by its director, may call off court. Society's board last week rejected Lawrence's suit for "unfair" rating to "A." Monetary difference between the two classes amounts to \$12,000 annually, "A" about \$15,000 with the amount varying according to ASCAP collections.

This move by ASCAP followed filing of a suit by Lawrence, through attorney Lee Eastman, asking for the coin difference between his former rating and an "AA" classification. Lawrence collected approximately \$18,000 yearly, but has been known to go higher. He also asked that the suit be decided by him more important than the financial angle, that the court review ASCAP's methods of evaluating a writer's contributions to the Society. He wants it made more a matter of principle.

This part of suit high ASCAP executives are interested in seeing go to court. Lawrence wants to know whether a court can interfere with their methods of evaluating a writer's contributions to the Society. He wants it made more a matter of principle.

Whether Lawrence's suit will be considered by the court is not known, who's now in Europe with publisher Edwin H. (Buddy) Morris.

ART TATUM SUED FOR BOARDING OF SON

Toledo, July 1. Art Tatum pianist, was named defendant in a suit for boarding his son June 25 by Mrs. Marnett J. Collins, Toledo. The amount allegedly due in the suit is \$100. Tatum's son, 14, Mrs. Collins charged that Tatum, in 1933, agreed to pay \$5 a week for his son's board. He has been paid only \$14. She sued for back pay, plus interest. Suit is currently in an effort to tie up Tatum's automobile during his visit to his parents in Toledo.

Wartime Artist Contracts, Based On Expected Sales Hikes That Now Fail To Materialize, Plague Disk Companies

Some of the artist contracts written by major recording companies during the war are rapidly becoming bugaboos to executives now that disk sales are leveling off. The case of one of the most famous major arm agreements or renewals were written with top artists which called for guaranteed sales of other terms that were based on an ever-expanding sales volume. With sales dropping steadily, the problem of maintaining heavily-salaried artists is becoming a major problem.

In some cases, the sales totals are not going maintenance. Losses will probably be written off as advertising, since top names are nearly as valuable for individual label prestige as they are for sales. That attitude, however, is confined to the three major companies. Some of the others can't afford to look at things that way.

Dixon's, N.Y., May Be Eastern Leg Of Small-Band Loop

Dixon's 21 Club, 524 street, New York, a jittery which was once known as Joe Mooney's combination, is planning to become the N. Y. home of "small" bands. The place is nearly empty. And band bookers see in the spot the possibility of it forming the last leg of a cross-country small-combo circuit including the Sherman hotel, Chicago, and the Bogaie or some other Hollywood spot.

Louis Jordan has been set into Dixon's for one week, opening Aug. 2, to be followed by Stan Kenton's All-Stars Aug. 15 for three weeks. Thereafter, the spot may have the King Cole Trio, Page Cavanaugh Trio and Frankie Laine, singer who created some excitement for himself with the "Swing of That's My Desire."

There has been considerable talk, too, about leaders like Woody Herman, who gave up his big band last year, picking up again in the realm of small groups and working such spots. There's nothing definite, however, in so far as Herman is concerned.

Xmas in July

Phil Spitalny made his initial recordings for his own Charm Records at the Alvin Theatre, New York, July 1. They were for an album of Christmas carols. The show, which was with the temperature near 90 outside.

POND WANTS RAEUBURN TO CUT PAY, MUSICIANS

Hollywood, July 1. Boyd Raeburn and the backer of his band, William Pond, are said to be in a struggle, although, according to each, all is serene. Raeburn offers that week from the heat of huddles on the situation, but apparently all is not ironed out.

It is understood that Pond wants the baton to cut the size of his aggregation, with leader desired. Manager also has asked Raeburn to cut his own salary, and leader nixed suggestion. Raeburn has done a bit of the Alvin because of years widely brewed about that Pond has sunk \$125,000 in orchestra. Raeburn started banding in 1938, and manager, according to Raeburn, about \$50,000 is the figure which has been invested. However, the combo Raeburn banded before Pond got into his financial picture has been investigated, and his previous backers over 100%.

Cap Renting Studios

Capitol Records is throwing open its newly acquired Pathe Studios in New York to the use of contract artists. The firm has a lease on the recently completed studios, which give it an excellent place for recording, with little Cap recording being done in the east and engineers on hand to handle the technical side of the studios, the company figures it can save some of the cost by renting the studios.

British Best Sheet Sellers

(Week Ending June 19)
London, June 20.
Among My Souvenirs.....Wright
Marianne.....Chappell
Try Little Tenderness.....Connolly
Al in Calico.....Feldman
People Will Say.....Chappell
How Lucky You Are.....Kasner
You Went Away.....Box & Co.
Anniversary Song.....Connolly
April Showers.....Chappell
Time After Time.....New World
Carols for Christmas.....Feldman
Beautiful Morning.....Chappell

Second 12

Dear Old Donagel.....Leeds
Old Lamentation.....Dash
Carols for Christmas.....Feldman
Imagize.....Noel Gay
Stars Will Remember.....Feldman
Heartache.....Connolly
Never Too Late.....Strauss-M.
Violetta.....Dix
Oh, But I'm a Fool.....Feldman
Linda.....New World
Rainy Night in Rio.....Feldman
Punch & Judy Man.....Strauss-M.

GAC, Burned, Tries To Block Casino Gardens Jock Fete Guest Gag

Hollywood, July 1. Some bitter feeling being brewed by a smart promotion scheme being put into effect this forthcoming weekend (July 2-3) at the Casino Gardens. Tommy Dorsey's Casino Gardens ballroom. Manager of the terrace, Harry Schoenberg, has a deal with KFWB disk jockey Bill Anson, whereby the ballroom will honor the band for the first time here and Anson in return will induce name performers to do stints for the Casino.

Late last week when Anson complained buttonholing orchestra leaders for the Casino, the following General Artists' Dick Webster told all the agency's bookers to advise contractors that such a stunt was frowned upon by the firm. Webster opined that the guests who responded to the Casino were merely bulwarking the Dorsey band in the ballroom and hence killing off chances for other bands. Webster said, he reasoned that it would be quite okay with GAC if Anson had been invited to the fete, but sought guests, but that the stunt was just a shrewd Dorsey promotion.

Webster further was irritated because he had been trying to sell the Casino to the Trio at the Casino over the holiday, and reportedly got an answer that management would not be interested unless a formidable line of free guests failed to materialize. Over weekend Anson and Dorsey secured appearance promises from Peggy Lee, Red Ziegler, Art Wayne, Tommy Dorsey, Modern Jazz, Dennis, Derry Falligan, Freddie Stewart and The Stringfathers. From that lineup it seems obvious that Capitol Records cooperated wholly.

Bond Clothes Backs Part Of Rochester Music Series

Rochester, N. Y., July 1. Rochester Civic Music Assn. will launch its most ambitious series of series of outdoor concerts July 8 at the U. of Rochester Stadium. Bond Clothes, Inc. will underwrite the programs by the orchestra, Tuesday and Friday nights with guest bands. Paul Lavara, Fred Gould, Guy Fraser Harrison and Gustave Hamchen. Soloists will be Mervin Merrill and Jeanette of the Met, Max Morgan and Nan Merriman and Lanny Ross of radio. Some tickets cost \$5.75 and \$7.75, including tax; singles 75c. to \$1.50.

Extend Levant Concerts

Columbia Concerts, which sent Oscar Levant out on a trial tour of three cities this spring, found the place dates cost \$5.75 and \$7.75 plans signing him for full season next year. In his three appearances, Levant has won the hearts of Minneapolis, although the dates were last-minute, out-of-season bookings. Levant's Washington Post review. Recital consists of longhair music and shortair concerts. Hith in Columbia's "Telling" says Levant is "a full season. Several years ago Levant was under National Concert & Touring banner, but lately has had no longhair rep.

Jocks, Jukes and Disks

By George Frazier

Johnny Durante, Dick Haymes, Jimmy Desmond, Perry Como, Al Johnson, Bing Crosby, Maurice Chevalier, Jerry Sabin, give the boy singers a pretty respectable standing this week. "Duke Ellington" (M-G-M) is an item that belongs in every household. It is a collection of the great performers of his time and it's good to have him on record. Anson, who does this, a standard bit of his with all his gravel-voiced charm. As for the backing "I'm Feeling Mighty Low"—forget it; any disk that gives you "Strut-Away" needs nothing else to make it a great buy.

Dick Haymes, one of the most polished of boy singers, does two Samson numbers from "Copechana"—"Stranger Things Have Happened" and "Je Vous Aime" on his newest

fore less likely nickedown possibilities. "Boogie Woogie" really utilizes Crosby as an interlocutor. "The Song Is You" (Decca) "Sunny Side" he sings with Hampton, gets in some amusing asides. "Duke Ellington" (M-G-M) provides the Gallic touch this week. Chevalier is represented by "The Song Is You" (Decca) "Sunny Side" he sings with Hampton, gets in some amusing asides. "Duke Ellington" (M-G-M) provides the Gallic touch this week. Chevalier is represented by "The Song Is You" (Decca) "Sunny Side" he sings with Hampton, gets in some amusing asides.

Jean Sablon's Victor couples "You Qui Passes Sans Me Voir," "Maurice, and "The Song Is You." Personally, we fail to understand why he bothered to make "Rose," but he manages to milk it for all it's worth. On the other hand, there was a definite call for him to record "You Gotta Get It" (Blauging tune. Now that it's being spotlighted in Greer Garson's new picture, "The Song Is You" (Decca) "Sunny Side" he sings with Hampton, gets in some amusing asides.

Frank Frazier, one of the most prolific and best songwriters in the business, tunes vocalists this week in M-G-M's bracketing of two of his tunes—"Sing" (Decca) "Sunny Side" he sings with Hampton, gets in some amusing asides. "Duke Ellington" (M-G-M) provides the Gallic touch this week. Chevalier is represented by "The Song Is You" (Decca) "Sunny Side" he sings with Hampton, gets in some amusing asides.

Texas Jim Robertson and Spade Cooley are the big men in the West. In this week, Cooley does "Red Hair and Green Eyes" (Victor) with the appeal that has made his popularity. He has been in the past six months. Reverse, considerably less fetching, is "Bugs and Bees" (Decca) "Sunny Side" he sings with Hampton, gets in some amusing asides. "Duke Ellington" (M-G-M) provides the Gallic touch this week. Chevalier is represented by "The Song Is You" (Decca) "Sunny Side" he sings with Hampton, gets in some amusing asides.

Wax Facts

"I Kiss You Mad, Madam," a new record by "Paranormal" (Decca) "Sunny Side" he sings with Hampton, gets in some amusing asides. "Duke Ellington" (M-G-M) provides the Gallic touch this week. Chevalier is represented by "The Song Is You" (Decca) "Sunny Side" he sings with Hampton, gets in some amusing asides.

Suggested Program

"Slippery Horn"—Duke Ellington (Columbia).
"April Showers"—Al Johnson and the Kingsmen (Columbia).
"The Song Is You"—Buddy Cole (Capitol).
"The Song Is You"—Sidor Belarok (Victor).
"The Song Is You"—Jimmy Durante (M-G-M).
"Am I Blue?"—Muggsy Spanier (Decca).

"I'll Never Smile Again"—Tommy Dorsey (Victor).

and The Jeff Alexander Singers. This is certainly one of his most of these facts and should do a brisk business. The automatic "I've Loved Anyone" in which the Lytle Sisters harmonize with him.

Louis Jordan's "Jack, You're Dead" (Decca) is an engaging novelty. The automatic "I've Loved Anyone" in which the Lytle Sisters harmonize with him.

10 Best Sellers on Com-Machines

1. Peg O' My Heart (6) (Robbins)
2. Chl Baba, Chl Baba (5) (Oxford)
3. Man'ette (5) (Felt)
4. I Wonder, I Wonder (3) (Robbins)
5. Across Alley From Alamo (8) (Capitol)
6. Red Stockings, Green P're (3) (Morris)
7. That's My Desire (12) (Mills)
8. Sunday Kind of Love (9) (Maurice)
9. My Adobe Hacienda (12) (Mills)
10. Linda (13) (Mayfair)

- Harmonies.....Viacoustics
Clay Dennis.....Capitol
Perry Como.....Capitol
Blue Barron.....M-G-M
Dick Haymes.....Decca
Red Lund.....Capitol
Martha Tilton.....Capitol
Tony Pastor.....Columbia
Mills Bros.....Decca
Woody Herman.....Columbia
Ray McKinley.....Majestic
Tony Pastor.....Columbia
Frankie Laine.....Mercury
Sammy Kaye.....Majestic
Jo Stafford.....Capitol
Claude Thornhill.....Columbia
Eddy Howard.....Majestic
Clayton Kershaw.....Capitol
Clark-Noble.....Columbia
Charles Spivak.....Victor

Coming Up

- Temptation (Robbins)
Ivy (Burke-VH)
When You Were Sweet 16 (Shapiro-B)
Midnight Masquerade (S-B)
Feudin' and Fightin' (Chappell)
It's Same Old Game (Sinatra)
Tallahassee (Famous)
Dreams Are Dime Dozen (Criterion)
That's Where I Came In (Robbins)
I Believe (Sinatra)
My Heart Is a Hobo (Burke-VH)
Time After Time (Sinatra)
Jack, Jack, Jack (Sinatra)
I Can't Get Up Nerve (Santly-Joy)
When I Write My Song (Exclusive)
Stella By Starlight (Beverly)
After Graduation Day (T. B. Harms)

- Ingle-Stafford.....Capitol
Jo Stafford.....Capitol
Vaughn Monroe.....Victor
Perry Como.....Victor
Sammy Kaye.....Majestic
Jo Stafford.....Victor
Dorothy Shaw.....Columbia
Tommy Dorsey.....Victor
Bing Crosby.....Decca
Mercury-Ped Piper.....Capitol
Vaughn Monroe.....Victor
Perry Como.....Victor
Jo Stafford.....Capitol
Frank Sinatra.....Capitol
Tex Beneke.....Victor
Frank Sinatra.....Columbia
Tommy Dorsey.....Capitol
Andrew Sisters.....Decca
Jack Smith.....Capitol
Freddie Martin.....Victor
Harry James.....Capitol
Herb Jeffries.....Exclusive
Frank Sinatra.....Columbia
Sammy Kaye.....Victor

Wednesday, July 2, 1947

Levelling-Off Period Makes Buyers Wary of Booking Too Far Ahead

Band buyers are being very wary of getting too far ahead of themselves in signing talent for the fall, with plenty of ballroom, recording and music business grosses levelling off, coincidental with the drop in biz by almost every industry, few hotel, local, touring and club bookings are out on a limb with contracts dated too far in advance. Buyers are waiting to see what happens.

In New York, for example, the most important spot of all—Pennsylvania hotel—hasn't yet settled on a name for its September and October period (Charlie Spivack has the inside track, it's said). And there is no one set to follow the current Schloer Henderson. New York hotel has Jerry Wald's string band, which has never played New York, set to follow the current Varsity Hotel July 24 and has Sammy Kaye on option for some time in December, but nothing definite between Henderson and Vaughn Monroe due to return and Edwy Howard set up for a later period.

Other major and minor spots are taking it just as easy and are exercising as great care in selecting talent.

James McCabe, manager director of the Penn. incidentally, has picked up the Penn. Henderson's new orchestra for additional weeks, and may extend it into the fall. He also has a new orchestra, followed in order by Claude Thornhill, Frankie Carle and Jimmy Dorsey.

SAXIE DOWELL CUTS BAND TO SIX PIECES

Chicago, July 1. Latest parade is Saxie Dowell, who cut down 13 pieces to six last week. Dowell, Hal Kemp alumnus, formed his band two years ago and has been playing southern and mid-west dates.

Combo opened here at Kentucky Show Lounge week (Tuesday). Dowell's group, incidentally, had been financially backed when it was started by a southern chapter of the American Legion.

Bands at Hotel B.B.'s

Band	Week	Covers	Total
Sammy Kaye... Astor Room (850; \$1-\$1.25)	2	4,125	3,525
Griff Williams... Waldorf (400; \$1-\$1.25)	2	2,125	1,825
Sligh Henderson, Pennsylvania (500; \$1-\$1.50)	1	1,000	8,700
Yve Lombardo... New Yorker (400; \$1-\$1.50)	6	1,400	8,700
Laurie Wake... Roosevelt (400; \$1-\$1.50)	1	1,000	8,700
Johnny Pineapple, Lexington (300; \$1-\$1.50)	32	1,000	8,700

—Indicates Floor Show at Waldorf with Phil Regan. Ice Renu at New Yorker.

Chicago

Henry Braden (Boulevard room, Blackstone; 550; \$3.50 min.). Circus revue. Still prime time in Chicago and room got a good play all week for less than 3,000.

Harry Bass (Marine Room, Edgewater Beach; 700; \$1.50-\$2.50 min.). Summer revue with Haags elephants. With the hot weather and beach-ward move, plus Bass, spot is doing best bit this year. Pert 4,200.

Tommy Dorsey (Empire Room, Palmer; 600; \$3.50 min.). Fina, Herb Shriner and Bob Dupont aiding off a bit with 2,500.

Vida Mase (College Inn, Sherman; 800; \$2-\$3.50 min.). Music quarter, room take is bringing very tall 5,000.

Bill Snyder (Mayfair Room, Blackstone; 350; \$2.50 min.; \$1.00 cover). Joe Frisco caught on in this swank room and is helping a brace 2,300 for the week.

Los Angeles

Edwy Howard (Ambassador; 800; \$1-\$1.50). Summer stand of Howard, with Freddy Martin tour, started exceedingly, with nearly 3,000 take.

Max Margan (Chicago; 900; \$1-\$1.50). New floorshow to backstop orchestra stimulated covers to strong 2,600.

Location Gigs, Not in Hotels

Marly Gould (Chez Paree; 650; \$3.50-\$5.00 min.). Staggering bit with sellouts even for Mondays and it's all Danny Thomas. Record 6,300.

Deb Jurgens (Aragon; 600-\$1.15 adms.). Jurgens in second week, getting 15,000.

George Olsen (Trilone; 800-\$1.15 adms.). Perked up a bit; 15,500 this week. Lawrence Welk in July 8.

Pat Pearl (Blackhawk; 800; \$2.50 min.). Local boy pitching and spot getting best grosses in quarters. Tidy 3,300.

Buddy Shash (Latin Quarter; 700; \$2.50 min.). Final week of Gertrude Lin, date 5,100. Ritz Brothers and Jane Wickers in July 2.

Los Angeles

Jack Barrows (Aragon, B. W. H. W. H. July 4). Okay 4,400 admitters.

Tommy Dorsey (Casino Gardens, B. Ocean Park, 6th wk.). Still soaring, with last week best since TD opened, 14,000 customers. Slick promotion, getting mighty.

Gene Krupa (Palladium, B. Hollywood, 34 wk.). Wavering around 9,000 admitters.

Jack Robbins Goes From Choral to Rhumba

J. J. Robbins & Son, publishing his new, Domenico Savino-Harry Robert Wilson, choral series, Robbins found edition rather than use the accepted procedure of inserting the lyrics in the covers. Yet music man Robbins feels that the old publishing style resulted in many lost days.

In another move last week, the J. J. Robbins firm started a Latin series, with Spanish editions of tunes by Louis Verona and bandleader Tito Del Valle. The first two are "Sabrosa" and "Por Tu Amor"; both will later hit the U. S. market.

Capitolists Deny Unloading Stock Caused Price Dip

Ever since Capitol Records stock took a sudden drop two weeks ago, from \$12 to \$7 a share, there has been a lot of speculation among owners of larger blocks of the company's stock as to what caused the price collapse.

It was generally believed by Wall Streeters that high Capitol execs started the dip by unloading needed shares which they had been assigned when the company's stock fell last November, they had been obliged to hold for 12 months by Securities Exchange Commission regulations.

Capitol execs heatedly denied they sold their stock for any reason other than their own need for cash. They within their own recording and manufacturing setup, among others, who started the price investigations, assertedly have gotten the answers they sought as to the source of the stock that hit the market.

Local 47 Rules Bands Must Remain in Room, Not Alternate

Hollywood, July 1. American Federation of Musicians' Local 47 has issued a new edict—that if a niterly uses more than one orchestra or combo, each must be booked in a specific room and may not be moved around. In event a niterly has more than one room, bands may not alternate from one to another. Not is this ruling new here, but it is at variance with practices of numerous other musicians' locals throughout the country.

Local 47, which evolved the edict, started when General Artists Corp. booker Milt Kramy asked permission to use three orchestras in the old Troc, on Sunset Strip, when the Casino in September. Kramy's edict called for alternating combos through three different rooms during course of an evening. Local 47 fixed the lines.

Bill MacDonald Ankle Frederick for Morris

Hollywood, July 1. Bill MacDonald, for some years past band-leader in local outpost of the Big Band agency, has joined Morris' band department in Chicago. It is understood that Bob Zaiter, who has been handling the midwest for Morris, is jumping over to the MCA payroll. He replaced Bill Polk, who joined Mus-Art.

Morris office here last week announced that Bob Zaiter, with move-over of Pat Robbins from acts to bands, with Jack Archer continuing as chief of dept.

Jack Kapps to Celebrate 25th Anniversary in Paris Aug. 6

Jack Kapps, prexy of Decca Records, is celebrating his 25th birthday today (Wed.), for a two-month European junket, accompanied by his wife and daughter. He plans to visit England, France, Belgium and Switzerland. His first European trip since 1938, Kapps was invited to inspect the continent for new recording developments as well as surveying the European market.

The Kapps will celebrate their 25th wedding anniversary in Paris Aug. 6, and expect to return to the States via the Queen Mary Aug. 20.

Justice Dept. Trust Suit vs. ASCAP Cues Speculation How It'll Affect Royalty Legislation on Diskboxes

Muscle men interested in the situation by the American Society of Composers, Authors and Publishers to put through legislation providing for the revision of ASCAP's copyrighted songs in diskboxes are wondering how much effect the Department of Justice's recently filed suit vs. ASCAP, charging participation in a world-wide music rights monopoly, will have on the bill. So far, there has been no word from Washington, where sub-committee hearings were completed last week on the diskbox revenue bill, as to whether the D. of J. move had any effect.

Meanwhile, ASCAP has not been served in the monopoly action. This lack of anything, according to ASCAP attorneys, they do not believe that the suit will be dropped completely because ASCAP has eliminated the cause by resigning its membership in the International Confederation of Authors and Artists Societies.

The action had been too long in the planning stage and that those at the D. of J. had too much to stake to sidetrack the issue completely.

ASCAP execs are bitter about the suit, incidentally. They have been launched through the efforts of its rival radio performance rights society, Broadcast Music, Inc. (BMI), which has been bitter about ASCAP's snagging a reciprocal rights deal with the British Phonographic Copyright Society at a time when BMI looked to have the deal sewed up.

Others who started the suit are aware of the action before it was launched last week (23) in New York. It sought to have the International Confederation remove from its bylaws a regulation forbidding any membership in another country, with an affiliate in another country unless that organization was also a member of the International Confederation. ASCAP's position, but, averred it would not change its rule.

Details of the D. of J. suit ask ASCAP to change its deals with foreign societies from exclusive to non-exclusive agreements, which would allow other organizations, such as BMI, to make agreements for the same music. ASCAP cannot see such a move, feeling that it would destroy the value of the music of 1920 or 1930, and to let the first abroad. At the same time, ASCAP couldn't possibly set up its own foreign branches even if various countries permitted it; the cost would be too great.

No Discussion On Bills

Washington, July 1. House Judiciary Committee huddled in executive session on Friday (27) but did not get around to discussion of companion bills to give artists copyright over their own style of performance and to subject disk box operators to copyright law.

Sentiment appears to favor restoring the latter measure (H.R. 2770 or 1380) and to let the first (H.R. 1270) die in committee.

No date has been set for next Judiciary Committee session.

JOHN ABBOTT (F&H) SAILS BACK TO ENG.

John Abbott, managing director of Francis, Day & Hunter, sails today (Wed.) for England, after a long stay in the U. S. following a couple of months in the U. S. on business. Part of the time he was guested with the Ralph Peers (Southern Music) in Beverly Hills.

Peers, Day, Abbott's associate, returned to England last month. While here both renewed their 20-year-old contract with the British Metro firms for British representation.

Songs With Largest Radio Audiences

The top 33 songs of the week based on the copyrighted Audition Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Music Research, Peabody, Director.

	Survey week of June 26-32, 1947
A Sunday Kind of Love.....	Maurice
Across the Alley From the Alamo.....	Capitol
After Graduation Day.....	General Artists
Alexander's Ragtime Band.....	Berlin
Almost Like Being in Love—Bridgton.....	Sam Fox
Anniversary Song—"Julius Stone".....	MCA
As Long As I'm Dreaming—"Welcome Stranger".....	Burke-VH
As Tears Go By.....	Milner
Ask Anyone Who Knows.....	Witmark
Beaside You—"My Favorite Brunette".....	Fernco
Cecilia.....	ABC
Chi-Baba Chi-Baba.....	Oxford
Feudin' and Fightin'.....	Chappell
Heartaches.....	Leeds
I Believe—"It's a Wonderful Life".....	Leeds
I Do Do Do Love You.....	Hits
I Wonder I Wonder I Wonder.....	Robins
I Wonder Who's Kissing Her.....	Milner
Illusion.....	Pena
Is My Right Tonight.....	Leeds
Just a Little Bit of Love.....	Burke-VH
Linda.....	Morris
Man's Love.....	Felst
My Blue Heaven.....	Green
My Adore Hacienda.....	Milner
My Blue Heaven.....	Southern
Passing By.....	Chappell
Peppermint Twist.....	Chappell
Say No More.....	Advanced
Stella By Starlight.....	Beverly
Swing.....	Famous
That's My Desire.....	Mills
Time After Time—"It Happened in Brooklyn".....	Sinatra
Would You Believe Me—"Love and Learn".....	Bernick

The remaining 18 songs of the week, from the copyrighted ACT (Performance)

Beware My Heart—"Carnegie Hall".....	Feist
Come To The Mardi Gras.....	Southern
Da-Da-Da.....	Chappell
Deep Down In Your Heart.....	Triangle
Dream Dream Dream.....	Thomas
Every Body Said No.....	Thomas
Every So Often.....	Warren
I Wish I Didn't Love You So.....	Paramount
It's a Wonderful Life.....	Leeds
Je Vous Aime—"Cocapanna".....	Crawford
My Young and Foolish Heart.....	Milner
My Young and Foolish Heart.....	Milner
Old Devil Moon—"Finnian's Rainbow".....	Crawford
Red Hot Stockings and Green Peas.....	Milner
There's That Lovely Feeling Again.....	Milner
You Can't See the Sun When You're Crying.....	Simon
You Should Have Told Me.....	Jefferson

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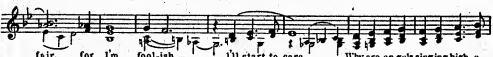
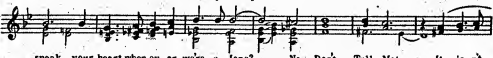
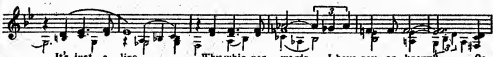
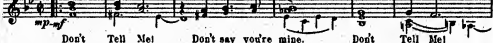
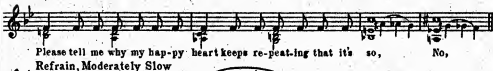
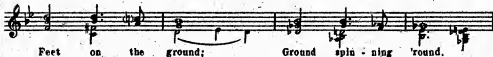
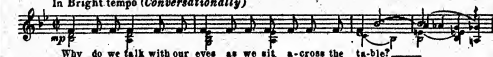
Love That Song! Yes, Love That Song!

DON'T TELL ME

DON'T TELL ME

Words and Music by Buddy Pepper

In Bright tempo (Con conversationally)



Copyright 1947 Robbins Music Corporation, 799 Seventh Avenue, New York, N. Y.

Number One on "Hit Parade" This Week!

I WONDER, I WONDER, I WONDER

Words and Music by Doryl Hutchins

The Revival Song of the Year—Growing Bigger!

PEG O' MY HEART

Words by Alfred Bryan • Music by Fred Fisher

Defunct Chi Copa Sold at Auction For 45G, to Become Restaurant

Chicago, July 1.

Mike Fritz and Joe Jacobson bought the swank bankrupt Copacabana last week and will, reportedly, convert the spot into a straight restaurant. Fritz and Jacobson, owners of the Chez Paree, will re-open Copac Sept. 15.

Copa was bought in court auction by J. J. Pearlman, owner of building, for \$45,000 after bidding was stopped when it was announced that lease was forfeited when Copa went bankrupt and that new lease would have to be negotiated. Blistro cost over a half million to open last Christmas.

Spot will be known as "Fitzella." No other bids were made. Representatives of Pearlman stated in court that the Copa's terminated lease was not transferable, although new lease might be negotiable. Pearlman's first two bids, \$30,000 and \$40,000 were turned down by the court after Receiver Chas refused to recommend acceptance since they were below 75% of personal properties of club. Appraised value of the property totaled \$68,637 of which personal property alone was valued at \$63,103. Liquid in warehouses was valued at \$10,494 and goodwill was set at \$1,000.

Sticker in the situation was the uncomfortable position in which the Government found itself as a result of gambling equipment. Some \$718 worth of "36" game equipment was part of the property. Although bright tinge on the Federal communique is the fact that total of \$42,794 is still owed the government for taxes, including employer's withholdings, Federal unemployment taxes, Federal income payment and miscellaneous taxes, including the 20% amusement bite.

Litigants with first priorities to be paid off from sale money of \$45,000 are holders of liens and chattel mortgages amounting to about \$30,000. This will leave \$15,000 for all other creditors, whose claims alone total \$246,581.

NEW TALENT SPOTS

Two Long Island, N. Y., spots premiered with talent last week with openings of the Maison Duarte, James, and the Toots from the Atlantic Nautica, Long Beach. Latter is a summer operation.

Greshler Beefs to Guild

On \$45 Arbitration

Abner J. Greshler, indie N. Y. agent, has protested to the American Guild of Variety Artists to an arbitrator on which awarded Jesse and James, dance team, a \$45 balance claimed due to him on a one-nighter.

Greshler claims that on the particular date, Jesse showed up with a new partner, sans music and props. As a result, Greshler had to be rehearsed an extra hour and a half and new copy of the score made. Overturning and copying, according to Greshler, cost \$45, which he deducted from their \$100 fee.

Ordinarily, Greshler stated, he would not have played the act with the new partner, but to use them insured he put the program already had them billed.

Threatened Injunction

Suit by Rose Changes

Title of N. Y. Water Show

Elliott Murphy, producer of the water shows at the Flushing Meadows Park, Amphitheatre, N. Y., has changed the name of his display from Aquacade to Aqua-show because of a threatened injunction suit by Billy Rose, who claims the Aqua-de title when he staged the water displays on that site during the World's Fair. Rose claims the Aqua-de label to be his property. Murphy premed his show last night (Monday) and is staging shows on this site for three years, using the name Aquacade. Title is leased from the New York City Park Dept.

STATE LAW PRECLUDES

RINGLING MASS. DATES

Ringling, Barnum & Bailey circus will skip Massachusetts this season, James H. Ringling, president of the circus, having decided to scratch the territory because of a new state law which forbids any circus staging shows on this site for three years, using the name Aquacade. Title is leased from the New York City Park Dept.

Vauxley last week referred to Robert Ringling being named president of the circus, but this was geographical error. State supreme court had ruled that he was wrongly deposed as president last year, so he was returned to that post for one week, but a few days later the board named Haley as the acting head, with Ringling the first vice-president. John Ringling North is executive vice-president.

New Haven Bans King

New Haven, July 1. An echo of the disastrous Ringling-Barnum era in Hartford a few years back was heard here last week when city officials denied a permit for Ring Brothers Circus to work on the Hamden Show Grounds. A preliminary permit had already been granted and an advance crew of workmen came through to prepare the lot, but a subsequent permit put the quietus on the whole thing.

Official denied stated that the lot harbored a bottleneck in the form of a single right-of-way exit measuring only 16 feet in width. Attempts to procure added exits through adjoining property failed due to insurance limitations.

A further wet blanket was provided by nearby farmers who threatened lawsuits as a result of possible trampling of their crops by circus patrons.

Edict goes not only for this circus but for any other big top.

Stell Vamps FB

Milo Stell has resigned from the Chicago branch of Frederick Bros. agency to go on his own. He'll be partnered with Rudy Schlichte and Eddie Hall, both at one time with FB.

Frederick Bros. expects, now in conference in Chicago, will select Stell's successor. Confab is expected to result in the opening of a San Francisco branch.

More Gravy for Showfolk

Union Dime Savings Bank, N. Y., in latest bulletin on inactive and unclaimed accounts, lists several from show biz and is trying to locate them for settlement before turning funds over to city administrator.

Among those listed are: Emile Boreo, comedian; Ruth Bradley, songstress; Amelia or Leona Dudal, dancer; Edna Fontana, dancer; Will Morrissey, quondam producer; Henry Mortimer, legit actor-director; Nathaniel Oryon and Clara Williams, Negro songwriter and agent.

Vaude Units May Grow Out of CBS' Godfrey Show

Arthur Godfrey "Talent Scout" show on CBS may spawn a series of amateur vaude units in the Major Bowes tradition. Irving Mansfield, show's producer, has been confabing with CBS and Lipton Tea execs, who'll sponsor the air show, over possible stages of the unit. "Talent Scouts" uses pro talent on the air.

Godfrey show is expected to follow the format of the Bowes units, which were instrumental in earning several million dollars for Bowes.

Enken Gets 30G & Fla. Spot From Leon & Eddie Split

End of an 18-year-old boniface partnership was finalized last week when Leon Enken and Eddie Diao, owners of Leon & Eddie's in N. Y. and Palm Beach, completed the financial stage of the unit.

According to terms of the settlement, Enken steps out of the 33 W. 52d street, N. Y., operation for full control of the Florida spot and \$20,000 cash. Enken, however, continues to share in the profits of the N. Y. bottle because of ownership of the property on which the club is located. It's reported that Enken will get a rental based on an annual guarantee as well as a percentage of the club's profits. Duo was one of the best known boniface teams, having started with a club across the street from the present site at 18 W. 52d street during Prohibition days. They moved to present location some years later.

AGVA Completing Plans for 1st Nat'l Convention; Philly Local Head Hits Setup, Threatens to Scede

Esta Borden Wind DP Tour, Sets Canada Dates

Esta Borden, comedienne of Yiddish stage and vaude, returned from South Pacific and European tour of DP camps where, like her sister artist, Molly Picon, she gave shows as morale builder-uptake.

After making guest appearance in "Old Sheds," comedy with music by Murray Brown, at the Kopy Korners, Barn Theatre, Monroe, N. Y., July 15, she will play a string of Canadian vaude and nifty dates.

Actor's Claim Vs. Bookie Boomerangs When He Fails to Play Date

Claim filed against Al Dow, indie bookie, by Don Rice, comedian-entree, on alleged cancellation of contract, boomeranged in favor of the bookie at hearing yesterday (Tuesday), at American Guild of Variety Artists.

Original complaint by comic claimed Dow had cancelled him out on date at the Gayety, Montreal, despite having issued contract. After preliminary arbitration at AGVA, Union ruled that Dow would have to play or pay him. Dow chose former course and booked him on. When Rice failed to appear at the Montreal theatre, Dow sued to have substitute and lodged claim against actor for amount of salary on date. Union will set up hearing on the matter this week.

GYPSY MARKOFF GETS DELAYED MEXICAN O.K.

Gypsy Markoff, singer accordionist who was injured in the Edison Clipper crash of 1941 and has since recovered sufficiently to work dates, booked at Circo's, Mexico City, Wednesday (26) after a considerable delay because of her inability to get a permit to work permit. She's in for four weeks and options.

June Walls, another U. S. singer, is on the same bill.

International Board of Associated Actors and Artists of America, as the parent board of the American Guild of Variety Artists, unanimously agreed last week upon procedure to be followed to set up AGVA's first national convention. A board met last week (25) at Equity headquarters in New York City and jointly announced after the meeting, by George Heller, vespee of the Four A's, as president in absence of Paul Dullek, vespee, who was too ill to attend, and Matt Shetley, national vespee of local A's.

It was agreed that 30 days in advance of membership meetings throughout the country AGVA shall notify its membership of the procedure to be followed at these meetings. Notice is to be detailed and include information that any member may transfer to any area he may choose and the outline procedure for such transfers. This to be reinforced by advertisements in newspapers.

After notices have gone out the AGVA auditor shall survey the paid-up membership in each area to determine the number of delegates to the convention (one delegate for each 100 members), to be nominated and elected at local membership meetings prior to convention. Any member in good standing may vote. Nominations may be posted by any member or by a petition of 20 or more members in good standing, but must be registered from the area they are to represent.

All nominations are to be sent to national AGVA, in N. Y., where they'll be listed alphabetically under area from which nominated. Ballots naming all nominees shall be sent to entire AGVA membership, which shall vote by mail. Those selected will be delegates to convention. Tabulation of votes will be made by certified accountants and membership notified of the choices.

Sub-committee, appointed some weeks ago by International board, reported it was still working on the pattern of a constitution to be submitted to the convention. This, based on accumulated experience of the branches of the Four A's, is being designed to give the AGVA membership the fullest right to participate in affairs of the union. The convention may, however, be (Continued on page 47)

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The Bubble Poofs

Prewar, class spots like the Rainbow Room and Hotel St. Regis, both in New York, got \$8 for excellent imported vintage champagne. Niteries which nickered the consumers \$10 or \$11 were considered as taking advantage of the fact that the bubbly is \$20 and \$22, while, with the 20% nitery tax, certainly makes it an expensive grape item for a couple in any spot. No wonder the French vintners and U. S. wine importers are complaining that sales are down 50-75% from last year.

The move to cut champagne costs is not surprising. The reduced demand is in line with the times. Paradoxically, however, nitery and hotel managements, so well attuned to the public's spending barometer, missed the boat by a year in not slushing their wine cards proper. This is a luxury item which had become adapted to the popular taste in the lush wartime spending period. Psychologically and practically, and particularly in line with the shortage of bonded domestic whiskeys and aged imported Scotch, the decision to cut should have been made long ago. It might even have helped nurture the dwindling stocks in the hard-liquor lines.

Any manifestation of giving the public a better shake for its more cautious spending dollar is good showmanship and sound business. It's been no secret that, for months, the public has been "shopping" more and more carefully. Only cafes which cater to this dollar value will survive.

U.S. Ice Show Flops in Mexico; Union Calls Shutdown for Back Pay Due

Mexico City, July 1. Another try for biz by Americans at the Teatro Iris here has topped "Rhythm on Ice," miniature U. S. ice-skating revue and Mexican vaude, produced by Leslie Hartmann, the accordionist, in association with Ramon Reschi, former ballroom dancer (Ramon & Renita), now talent booker-stage producer here, and O. E. Melone, local plumbing supplies manufacturer, who angel show had to suspend.

"Rhythm" played nine days at the

Iris to a reported loss of \$68,000 (Mex) but biz indications showed promisingly when show was ordered cancelled and other shows suspended indefinitely by Julian Soler, sec. gen. of the National Actors' Guild, here, on the ground that the troupeurs, Americans and Mexicans, hadn't been paid their first week's wages, produced by a local union. The Picture Production Workers' Union (STPG).

Soler clamped down a few minutes after the June 25 performance, explaining that action was provoked because \$3,000 (Mex) in wages was owed, and a boxoffice checkup showed only \$900 (Mex). Troupeurs joined the producers in protesting against the show's cancellation, contending that the boxoffice checkup was unfair because it was made two hours before show time, and patronage indicated a big house.

Soler subsequently stated that the case has long and tangled ramifications, that George Arnold who heads the U. S. show, brought from the ice show, brought from the U. S. an old and inferior ice freezer, constant breaking down of which gave the show grief on the road since April. Also that \$26,000 (Mex) pay is owing the troupeurs from the road tour, circumstance that under Mexican law is enough to suspend a show until the debt is paid.

Arnold and eight of the U. S. girl skaters of the show are currently headlining in a tab ice revue, "Minstrel Moments," at the Minut, a prominent local nitery. This is the first time that any nitery in Mexico has given an ice show of any kind.

Saranac Lake

By Happy Benway

Saranac, N. Y., July 1. Herman Levine, of Will Rogers fund, in for a general inspection of the lodge, the famed place, and the gang.

After long siege in the infirmary, Richard M. Langer, who had been moved to the up department; Sig M. also upped for one meal daily. Johnny La Fone (Sait & Co.) stopped off to aerate the downtown gang from the Route to Chautauque, Syracuse, N. Y., to work a bonfire.

William Morris Menor, Park, the local playground, opened June 26. The first show, to be presented, will be donated by the Shamus Clark, Lena Sorcinelli and Maxine Feinberg, who are supervising the Birthday greetings are in order. Dick Kaurin, John Binkley, Joe Kelleher, Helen Grupp and Margie Regan, all Rogeries.

Jack Acker, vaudeville booker from Montreal, in for a weekend with a floor show at Durjan nitery, took time to salute the summer season WNBZ. The Collards in town to open their Helen Hill Villa for the summer. They'll commute between Durjan and their El Chautauque for balance of summer.

Harry "Slipshot" Clinton, who graduated here, has been released and now resting in the Onondaga Infirmary. He's like to hear from friends.

Inez Liverpool, dancer, shot in from Boston for checking and for hospital for operation, took it like a veteran, and resting comfortably. Her recovery is being watched on the life with two teens visiting on the road. The night of 7/2 musical revue produced by Eddie Vot, recorded ray royalties from the local circuit. The play is being put on the Town Hall. Proceeds to go to Saranac State General Hospital. (Write to those who are ill.)

AGVA PLANS

Continued from page 45

through its duly elected AGVA delegates, adopt, amend or reject it in whole or in part. The board will therefore list the required to set up machinery for accepted procedure would again set back the convention date to mid-October.

Philly Local May Secede Philadelphia faction of the American Guild of Variety Artists, headed by Dick Jones, its executive secretary, has threatened to apply the Tar-Hartley bill to urge his restrictions to secede from the national union. Jones, who was fired last year, post by Matt Shelvey, AGVA's national administrator, retained his place as the basis of a decision by the Philadelphia courts.

Jones, in a letter to Paul Dullzell, executive secretary of the Associated Actors & Artists of America, AGVA parent body, asserted that Philadelphia membership is ready to withdraw from the national setup unless local autonomy is returned to the territorial groups. Jones initially made up AGVA; permitted locals to have a hand in the drafting of the proposed constitution. Jones allowed them to have their own constitution. If such does not conflict with the national laws. Jones also demanded that locals be permitted to elect their own delegates to the forthcoming AGVA convention.

Letter to Dullzell claims that he represents a majority of the Philly members and cited the fact that the organizers put by Shelvey in opposition to the established local. Able to draw only a total of 16 performers in two meetings (there are two ruling factions in the Philly local, Jones' boys and Shelvey's appointees, each wrestling for control). In another letter, this time to Shelvey, Jones attacked "the dictatorial attitude of the national office and the abuses to which members are subjected." He claims Shelvey has been sending telegrams to branch executive secretaries asking for signatures on a petition to take the matter of drafting the constitution away from the Four A's.

Matter of the petitions carried a stir at the Wednesday's (25) Four A meet. It was charged that Shelvey had been seeking to circumvent the aims of the International by sending these wires to executive secretaries. AGVA head defended the step by declaring that he had received letters and telegrams urging this action.

Political Explosion Set Off in Montl By Suit over Samovar Nitery Pact

M'wauke's Stageshows

Milwaukee, July 1. Riverside theatre, which for years was a vaude-picture house but has been on exclusive picture diet in recent months, plans to return to stage show about middle of July. First bill is expected to be Dick Jurgens' band and the Ink Spots.

Cuban Pitch For Gambling Trade

Cuba will take a pitch for the wealthy Brazilian tourist trade this year, using its gambling casinos and American name talent as lures. Wealthy Brazilians are being enticed by hotels and casinos citing their factors, and emphasizing its proximity to Miami Beach, where there's more entertainment. Brazil's major casinos were shuttered two years ago by Pres. Eurico Dutra. With closing of the gambling spots, casinos could no longer afford to import expensive talent from U. S. Consequently, pitch along these lines is expected to have some effect. Interest is on the Brazilians since the Argentines have plenty of gaming spots open.

Meanwhile Havana niteries and casinos are inquiring about U. S. names from major talent agencies. Revue activity is expected to be considerable. Teatro America and the Campesino will use high-budget talent from the U. S. and the Gran Nacional and the Hotel Internacional similarly are expected to put in bids for American top-liners.

Cuban bonifaces are expected to take full advantage of the influx of names to Miami Beach by trying to stent talent playing the Florida rede, consequently, offering sizable savings on transportation.

OHIO LIFTS FREEZE ON LIQUOR PERMITS

Columbus, July 1. Ohio Liquor Board has decided that the wartime shortage of whiskey is over. Board will therefore lift its five-year "freeze" on new night club and liquor-by-the-glass licenses, effective Sept. 15. Board lifted restrictions on new beer, wine and private club permits two years ago. Although the board's action was long in demand, with pressure from war veterans seeking to establish themselves in the retail liquor business, the lifting of the freeze will not result in a deluge of new ventures. It was pointed out that the legal quota for licenses, based on population, is filled for both night club and whiskey permits in 119 areas, including Cleveland, Dayton, Canton, Akron and Youngstown.

Montreal, July 1. A political scandal exploded here Thursday (28) when ex-manager Ernest Archambault, nitery, Joseph E. Jeannotte and associates for \$43,420 for breach of contract with the local Samovar nitery. In his action, containing 36 accusations, Archambault reveals the way the nitery went to Jeannotte's associates and a few political friends in 1945, shortly after the Union Nationale party, headed by Premier Maurice Duplessis, went into power. Goodstone family, which had operated the Samovar for years, was indirectly obliged, through Liquor Commission, to sell to a new group of the men.

Liquor Commission, controlled by the Government, issues annual liquor permits to niteries and clubs. It is consequently considered a good and obligatory policy in operating a night club here to be on the winning side, politically. It is practically the only way to have a liquor permit, and profitable even more, get a new one. When a new party comes into power many liquor places are profitable even more, either close or change hands because to the political color of the owners.

Samovar fell into one of these situations, according to Archambault's suit. He had been tried by several different owners who succeeded in themselves as members of the group operating the Samovar. After the Goodstone family had been forced to sell, Archambault detailed how he had been tried after having obtained for it, through his own political influences, a new liquor permit. For performing such a service, he asks damages for a total of \$43,420.

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TOWN CASINO, BUFF, FOLDS FOR SUMMER

Town Casino, Buffalo, is set to close for the summer Saturday (6) for the season. Final show which started Monday. (30) has Ethel Waters, George Tapp, Peggy Taylor, Tril Whiston Bros. and Harry Sievers.

Harry Altman, spot's operator, will reopen in September.

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THE WEEK IN THEATRE

Broadway Legit Dips to Lowest Ebb In Decade: No Signs of Improving

Broadway grosses last week, eclipsed by the Fourth of July weekend, were generally regarded among showmen as the worst week in 10 years. It is not longer. A summer slump is usually anticipated but no such slide has been experienced as that which is current, and it's liable to be more severe. Hot, sunny weather has contributed materially to the lure of the outdoors.

Takings dropped at such as \$8,000 or more in the case of a couple of musicals, and while a few straight plays skidded almost as much, the degree of decline varied upwards of \$2,500. There were only eight matinees on the Fourth, and business for four was rather good considering the going but afternoon performances on Saturday (5) were appreciably better, more out-of-townagers having arrived.

When legit attendance will pick up is questionable. Around the box-offices it's felt there's little chance for the most-affected attractions to make a comeback. Outlook for the balance of the summer therefore is anything but optimistic, and the number of shows that will be able to survive is also problematical. With the number of attractions now on the list under 20, observers estimate

(Continued on page 31)

Notoriety on Hotels Rent Increases Cuts B Way Tourist Influx

Broadway showmen blame the below-par July 4 tourist weekend business to the score publicity attendant to the raising of rents in the New York hotels. They say that potential tourist interpreters reported terrific rises in rents of permanent hotel apartment dwellers to apply to transients as well. Consequently, the dip in receipts.

Meanwhile, the threatened hike in hotel rentals is one of the hottest topics among agents and entertainers, many of whom maintain permanent accommodations in midtown Manhattan. On the lighter side, vaude and folk performers already have ducted off jokes about the increases because of converting them to present developments.

A little known fact of the hotel situation was made known this week when it was revealed that one of the hotelmen's groups held an emergency meeting shortly before the agency went into effect. Association leaders asked the membership group in what increases because of the currently hot political situation.

Plan All-Negro Film To Fight Intolerance

Hollywood, July 8. Deal for an all-Negro picture with anti-intolerance theme is cooking between I. E. Chadwick and Phil Carter, former press agent at Metro and Warner. Plans call for a \$200,000 budget with possibility that either Hilda Simms, from the legier, "Anna Lucasta," or Lena Horne, who is under contract to Metro, will play femme lead.

This would be the first all-dramatic Negro film to be made in Hollywood and the sixth made here with an all-Negro cast.

Cuban Show Biz Gets New Boost In U. S. Tourism

By RAY JOSEPHS

(First of a series on potential show biz trends in Latin America by Vaux's longtime correspondent in Buenos Aires and author of "Argentine Diary" now circulating the Good Luck Press.)

Havana, July 8. Of all the countries in Latin America where wartime alone has boomed hit new highs, Cuba shows least signs of any drop. Trend, in fact, is upward in pic, radio, movies and allied fields. Resumption of tourist trade from Miami—now less than 90 air minutes away by Pan American clipper—and New York, only four hours off, has additionally dropped at least 140,000,000 movie go home in this booming Caribbean capital. Whereas most south-of-the-border towns pretty well shutter after dark, Havana, where tropic sun makes summer gabdouting difficult, only seems to wake up after dark.

Crowds have become more choosy, especially for pic, as a result of the increasing competition Hollywood's been getting from the Mexican and Argentine product. But it's still the rule that when the Cuban has a peso—and cash here is at par with the Yanguí dollar—lottery, entertainment

(Continued on page 33)

SERIOUS WRING 'BALKED' ON AIR

Unusually large exodus of scripters out of radio for Coast film assignments has been evidenced of late. Situation is seen stemming from the wave of dissatisfaction, partially among freelancers who write in a serious key, over the current inactivity in the market.

A number of radio writers have been bemoaning the fact that the market for serious radio scripts is diminishing to an alarming degree. They say that the networks and agencies are running away from scripts that have anything to say, and that even when sales are made, it usually resolves itself into a re-write job to fit an innocuous pattern. The soul-searching among scripters is usually an annual occurrence. Last year, for example, there was a heavy exodus from radio into legit writing. The fact that in most cases they came back to radio is attributed to the fact their plays didn't add up to good boxoffice. (Notable exception, of course, was Arthur Miller, who wrote the prize-winning "All My Sons.")

This year it's a Coastward trend into pic. In previous years several of the radioies who pulled up stakes for film gold and a better release for their creative talents decided to make a permanent thing of it. Notable example was Ronald MacDougall, best known for his CBS "Man Behind the Gun" series and now lucratively berthed in Hollywood. Arch Oboler, under contract to

(Continued on page 17)

'Anniversary Song' As Peatman Champ In Annual Compiling

Dr. John Peatman, creator of the Peatman system of measuring the value of broadcast performances of pop songs released last week hit the charts with "Anniversary Song," a 600,000,000 radio listener "Zip-A-Dee-Dee-Doo-Dee" (Santley) and "For Sentimental Reasons" (Lester).

Champ for the 1946-47 season was Shapiro - Bernstein's "Anniversary Song," with 31,000 ACI points equivalent to 600,000,000 radio listeners. "Zip-A-Dee-Dee-Doo-Dee" (Santley) and "For Sentimental Reasons" (Lester) followed with 28,000 and 27,000 points respectively. "Girl That I Marry" and "Blue Skies" revival stayed on the list longest—34 weeks each.

Possibility of Video Cutting Into B.O. Of Sports, Theatres Seen in N. Y.

By BOB STAHL

Record \$2,500,000 Quarter for ASCAP

American Society of Composers, Authors and Publishers second-quarter revenue totals a record-breaking gross of about \$2,500,000, with a net of approximately \$1,550,000, due to be distributed within 10 days to songwriters and publishers. It tops by more than \$100,000 the previous high quarter mark.

Actual figure hasn't yet been arrived at since the Society is just completing accounting of final June returns, but it will be very close to the above.

13 Latin-American Republics May Moola Tele Show

In a switch from the usual line of television sponsorship, a group of 13 Latin American republics may pick up the tab on DuMont's forthcoming "Carnival" series as a special tribute to establish better public relations with the U. S. public.

DuMont public relations chief Evelyn Lawson is currently dickering with p. r. representatives of the countries at the United Nations headquarters at Lake Success. Right have already evidenced willingness to sign, leaving five yet to go. Idea is for each show to revolve around an individual country's product, such as for Bolivia, tourist trade for Mexico, etc. Basic pattern of song, dance and showgirls will be carried through all 13 shows, which are being produced by the DuMont team of Paul Belanger and Jim McNaughton.

Show is the first under DuMont's plan of bypassing the ad agencies by going after the coin directly by sponsors for their publicity and p. r. budgets. Since tele is still enough of a novelty to pay off merely as a publicity stunt, DuMont will work with the clients to get them free newspaper and magazine publicity on each show, thereby helping to make the idea pay off for sponsors in the way of increased product sales. Total production net on all "Carnival" shows is approximately \$28,000, or about \$2,000 each.

Idea was tested and found successful with the airing several weeks ago. (Continued on page 30)

Television might some day take a cut out of the gate receipts of sports events and film theatres, if the type of crowds watching baseball games, fights and other events on tele screens in New York neighborhood bars is any indication.

(Denial by television officials that the medium will hurt other forms of entertainment is detailed on page 71.)

Survey conducted this week by Vauxer reveals that the majority of lookers in the neighborhood cafes are regular customers who spend their evenings before the screens in their favorite bars. Fact that many of these are young couples would almost certainly attend a nabe flimny otherwise shows how tele has cut into the potential detriment of nabe boxoffices. And statements by inveterate sports addicts to the effect that they'd much rather watch a jab game in the cool comfort of a bar, where they can sip a few beers inexpensively, rather than huck the crowds to pay admission at the gate, (Continued on page 35)

Midwest Floods Force Closure of Theatres; \$111,000,000 Damages

St. Louis, July 8. The worst rampage of the Mississippi and Missouri rivers, and tributaries in almost 100 years inundating 3,000,000 acres of farmland, caused a loss of 26 lives and an estimated \$111,000,000, temporarily closed picture theatres in three midwestern states, Missouri, Illinois and Iowa. A gauge of 403 feet at St. Louis just recently more than a foot below the all-time record of 412.9 feet set in 1844 was recorded last week below the water design to drop.

Theatres have been closed in Des Moines, Edwille, Keosauqua, Ia.; Canton, Clarksville, Hannibal, Louisiana, Princeton, Valley Park, Trenton and Chillicothe, Mo.; Holl, Quincy, Canton, Valmeir, Rock Island and Dupo, Ill.

Other houses in areas affected by the high waters are suffering terrific box losses, with residents intent on protecting their household goods and livestock. Army engineers and volunteers worked valiantly to build levees along the river banks, but the surging waters, fed by several cloudbursts, breached the levees. A slight earthquake on June 30, originating within a 20-mile radius of St. Louis, did not help the cause.

RADIO AND TELEVISION

"SEEK AND DESTROY"

Starts on Page 27

G.W. Pabst's 'Ritual Murder Film' Production Stirs Austrian Protests

Vienna, July 8. Despite hundreds of protests from Jewish circles, film director G. W. Pabst hasn't stopped work on the latest production, "The Trial." Story of the film depicts actual events in Hungary before World War I, when a mysterious killing led to a ritual murder legend and succeeding court trial. The strange Nazi leanings have long been a subject of discussion.

Jewish societies point out that however favorable they are shown in the picture, the time isn't ripe for such plays. They point with approval to the decision not to show Charles Chaplin's "The Dictator," as the situation in Europe is still too serious to be laughed at.

Another Rosenbergh production company, Henschel-Klein, is also standing pat on its decision to have Zarah Leander star in one of its pictures. The English newspaper *West Press* protested her coming. The Swedish Minister to Austria is also said to have protested. Miss Leander has been banned from all Swedish legit of six appearances. Objection was raised against her because she starred for UFA as far back as 1944, only quitting Germany when film production was stopped.

Austrian government plans to create another film, *Redemption*, headed by Dr. Perntner, which would have final say on clearances.

KRAIKE-BRICE FORM INDIE PROD. TEAM

Hollywood, July 8. Michael Kraike, who recently ended RKO after producing "Till the Stranger Comes," and Brice have teamed up for indie production with Stephen Crane's Civil War classic, "The Red Badge of Courage," as first on the slate.

They have optioned the story from local roots of the Crane with full purchase understood to be around \$75,000. Brice's latest credit was on "Variety Girl."

Alan Byre Resigns Rank To Ally With Lawrence

Laudy Lawrence, newly tapped chief clinician for Seznick Releasing Organization, plans tomorrow (Thurs.) for England on the first leg of what remains abroad until the year ending up SRO exchanges.

Manny Reiner, Seznick, Latin America sales chief, also took off this week for a trip south of the border.

Alan Byre Quits Rank

Paris, July 8. Alan Byre, who resigned this week as French branch rep for J. Arthur Rank, will probably move over to SRO as aide to Lawrence. Byre and Lawrence worked together for many years in Metro's foreign setup.

Large Film Contingent To Europe Next Week

Headed by J. Arthur Rank, tentative list of filmlets sailing aboard the Queen Elizabeth next Thursday (17) for Britain includes Herbert Wilcox and Anna Neagle, John B. Nash, Paramount, and a contingent of continental European general manager; James E. Perkins, Par's British managing director, and Fred Hutchinson, Par sales director in London.

Rank is returning after an extensive trip through the U.S. and Canada that began upon his arrival here May 9. The WPA has been in America about five weeks on their wood sale to New York and Hollywood primarily to attend studio huddles to point up an "international flavor" for future Par production.

Nelson's Mex Prez Powwow

Hollywood, July 8. Donald Nelson returned last night (Monday) from Mexico City, where he spent 10 days huddling with President Miguel Aleman on Mexican industrial and agricultural problems. Nelson, proxy of the Society of Independent Motion Picture Producers, is also economic adviser to Aleman.

He has been variously reported resigning to devote all his time to that post.

Dalton Pix Cry Doubled by M.P.

London, July 8. Tom O'Brien, Socialist Member of Parliament from Nottingham and secretary of the National Assn. of Theatre & Kinematograph Employees, charged in Glasgow Sunday (6) that Hugh Dalton, Chancellor of the Exchequer, is misleading the nation by describing the issue of American film importation as "food on sticks." O'Brien maintained that even if the government stopped every U. S. film, the saving would be one packet of dried eggs per person per fortnight.

O'Brien asked why Dalton misled the nation into believing that less films meant more food? "I say frankly it would not and the Government knows it," O'Brien said. He said the Chancellor's plan to tax American films would mean a serious loss of business and jobs to the British film industry, shorter theatre runs.

(Continued on page 22)

RAIBOURN LIAISON ON PAR'S PUB-AD CAMPAIGN

Paul Raibourn, Paramount veepee, has been assigned by Barney Balaban, Par's proxy, to sit in on all advertising and publicity campaign on future company product. Step was taken, it's understood, to foster closer liaison between Par's buying department and top ad exec directorate. Balaban's action is a development in the growing of large sums of cash to exploitation of Par's coming big pic.

Meanwhile, aiming to hype sales on top product further, Ted O'Shea, Liberty Films' former sales chief, offers over to Par this S. Fitzzy. He had a special department for heavy-budget pic under direct supervision of Charles M. Reagan, company's veepee in charge of distribution. O'Shea brings Martin Levine, an assistant with him.

Further expansion of the staff of special exploitation, the needs of the studio, single picture from the studio, is also under way. Addition of a picture with the studio, the past few weeks is expected. Currently slated for solo-pic chores. Current slated for solo-pic chores. Current slated for solo-pic chores.

DeMille May Visit London For 'Unconquered' Preem of Cecil B. de Mille's "The Unconquered" in London this summer may find the producer attending the ceremonies, according to Paramount's British publicity head, Tony Reddin, who returned to England last week aboard the Queen Elizabeth after three weeks in this Pitty. He had the event that de Mille makes the journey, it will be his first visit in England.

While plans for the London opening are still being worked out, feeling is that the picture is a good possibility that the film may be day-and-dated at Par's Carlton and Picture Palace theatres in London in colonial times, with plenty of British flavor. Hence Par is optimistic of the pic's Anglo b.o. potentialities.

TO PSE PPK PPT PPT PPT

Forthcoming season may see the greatest number of film roadshows in the history of the industry, with three pictures already scheduled to play on a two-a-day, upper admission policy, and the industry's industry as strong possibilities. Chief reason for the flock of roadshow attractions is the belief that the industry of films that an upped admission scale is the only way left to compensate for still rising production costs.

Belief was pointed up last week by Enterprise's sales veepee George J. Schaefer, who announced at the time that Ent's "Arch of Triumph" would definitely be released in mid-October as roadshow on a \$6.125 boxoffice scale. Noting that the average admission price in the U. S. is still about \$4c, Schaefer said that a "good" domestic gross at this scale would only be about \$4,000,000-\$5,000,000.

With most top-budgeters costing almost that to produce today, and with advertising and distribution costs also on the upswing, roadshowing remains as the only method left to keep production costs down. Foreign market is too uncertain, what with quota restrictions and blocked currency, to be counted on for much in the way of immediate returns.

Survey by VARIETY discloses that (Continued on page 26)

Pix Profits Ease Under 1946 But Considerably Ahead of Previous Yrs.

Half-year returns of the majors on 1946 earnings for 1947 show a slight uptrend from the peak takes of '46 while still registering declines from all other years. Reports beginning to cover the late spring when the boxoffice dipped and major companies are still less turning out solid profit statements. Point was again made, this year's earnings for the first half of 1947 ended May 31, '47, against \$2,945,000, the year being down.

Dropoff in profits was some 20 percent or about the same performance as turned in for the first half of 1946 when it garnered \$756,543 against \$934,506 in '46. Second quarter earnings went considerably ahead with U ranking in \$1,335,875, which, however, trailed 1946's second quarter mark of \$1,641,669.

U's report is the first to cover April, '47 when the b.o. tumble (Continued on page 33)

National Boxoffice Survey Holiday Helps Many Keys — 'Fiesta,' 'Ghost,' 'Unfaithful,' 'Ruth,' 'Rose,' 'Beach' Top Six

Long July 4 weekend is biggest gross generally in bigger key cities covered by VARIETY this week. "Fiesta" (WB) is top, "Ghost" (WB) is second, "Unfaithful" (WB) is also proving helpful. In some keys, like Philadelphia and Boston, local market and playdays in nearby beaches, most exhibitors suffered. Los Angeles also reported a heavy exodus to outdoor spots was putting a crimp in biz.

"Fiesta" (WB) has moved into first place as boxoffice champion, taking a commanding lead over its closest competitor, "Ghost" (WB), which is second. "Unfaithful" (WB) is third, "Ruth" (WB) is fourth, "Rose" (WB) is fifth, "Beach" (WB) is sixth. "Fiesta" is in its second season at N. Y. Capitol. Film is playing at some 15 theatres in principal key spots.

"Ghost," which is second among the leading 12 grossers, is pushing up to a high standing in its second week. "Unfaithful" (WB), which is third, is also pushing up to a high standing in its second week. "Ruth" (WB), "Rose" (WB), and "Beach" (WB) round out the top six winners in order named. Others of

UA Jokester Says 'Chaplin Never Intended Selling'; Fabian Deal Nears

WB Buzzing B's

Hollywood, July 8. Despite studio denials Warners is evidently fitting out ideas of returning to "B" production. Several agents are understood to have been asked to submit story material for consideration for "B's".

Several months ago there was a hunch at the studio on idea of setting up a "B" unit but project was dropped after number of sessions.

Skouras Freres Due Down Under

Sydney, June 30. Either Spyros or Charles Skouras will visit Aussie territory definitely early next year, it's authoritatively learned here. Charles Skouras and Dan Mikoylos were due for local looksee last week, but the anti-due dates caused postponement.

20th-Fox-National Theatres hold a major stock interest in the powerful Hoyts loop of some 1500 cinemas, headed by Ernest Turnbull. Mikoylos has been out here before for looksees. It will be a first time, for either of the Skouras brothers. Turnbull, loop's head, is due for a U. S. visit this year for huddles with homeoffice execs on postwar plans.

J. Arthur Rank, co-partner in Greater Union Theatres, headed by Norman B. Rydge, is due for an Aussie visit next year. Aide John Davis will probably tag along too.

SEARS' EXTENDED STAY IN ENG. ON UA DEALS

Grad Sears, United Artists distribution chief, is expected to remain in England until August or September. He has been huddling there with Cecil B. DeMille, operating with his brother Sidney, of the Granada Circuit, on plans for setting up an amalgamation of indie exchange to handle UA and other product.

UA has been having difficulty getting playdates on J. Arthur Rank's Odeon Circuit, despite its partial ownership. Thus Sears' desire to find alternative playing time.

An "authorized spokesman" for Charles Chaplin—unidentified except for the fact that he's apparently a fellow with a sense of humor and an eye for publicity—threw the negotiations for the sale of United Artists into temporary constipation yesterday (Tuesday). "Spokesman" quoted Chaplin as saying that he never

Miss Pickford's Statement

Commenting on the situation in regard to Charles Chaplin, Miss Pickford's statement, Miss Pickford declared yesterday (Tuesday): "In all negotiations of recent weeks for the sale of my stock in United Artists, I have meticulously avoided any and all reference to Mr. Chaplin's holdings in the company. The negotiations in which I and my counsel are involved concern my 50% ownership in UA—and mine only—in regard to Mr. Chaplin. Even knowledge and concurrence of Mr. Chaplin and his representatives."

"Before consummating any deal I have a legal obligation to make this offer to a partner and associate of 28 years standing. It has always been my intention—and it still is—to make this offer whenever my negotiations reach the final stage."

participated in any negotiations for sale of his half interest in UA and never intended to.

Others contesting Miss Mary Pickford, who is in New York arranging for sale of her 50% share, and the SI partner, Charles Skouras, group, which is on the verge of buying it, like a bolt from the blue. No less than \$1,000,000 is being offered by the firm of Schwartz & Frohlich, which represents Chaplin—and which would like to buy Fabian-Seznick stock into the picture. Miss Pickford, however, rallied quickly to state negotiations only concerned her 50% stock holdings.

The actual situation as of yesterday afternoon was that Fabian was reasonably close to completing a deal for the purchase. Since it has been impossible in the long negotiations to get Miss Pickford's

(Continued on page 22)

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INDEX

Bills	89
Chatter	90
Film Reviews	17
Foreign	12
George Frazier	80
House Reports	18
Inside Legit	90
Inside Music	84
Inside Pictures	22
Inside Radio	86
Legitimate	90
Literary	83
Music	86
New Acts	18
Night Club Reviews	86
Orchestras	80
Pictures	3
Radio	15
Radio Reviews	72, 73
Television	71
Vaudeville	86

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"A natural in the full meaning of the term . . . Scored unmistakable hit at the preview."

BOXOFFICE—

"One of the most joyful and refreshing comedies in many months . . . A theatre will have to post a smallpox sign to keep from doing capacity business."

THE EXHIBITOR—

"This will be the reason for happier days at the boxoffice."

VARIETY—

"Broad farce slated for strong reception . . . Will brighten boxoffices in all situations."

M. P. DAILY—

"Something special in the comedy line . . . A natural for all types of audiences and localities."

SHOWMEN'S TRADE REVIEW—

"Should turn out to be one of the top comedies of the season . . . A film that the entire family MUST SEE."

THE INDEPENDENT—

"Big-time entertainment . . . Bound to evoke favorable reaction . . . Hefty boxoffice appeal."

FILM BULLETIN—

"A happy, giddy show destined for top grosses."

HOLLYWOOD REPORTER—

"A made-to-order money picture."

DAILY VARIETY—

"Will line funmakers up at the wickets for blocks."

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with RUDY VALLEE · RAY COLLINS · HARRY DAVENPORT · JOHNNY SANDS
A DORE SCHARY PRODUCTION · Directed by IRVING REIS

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Lips!



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WARNER BROS.

PRESENT THE INDUSTRY'S NEW SENSATION

ANN SHERIDAN L W **AYRES** W D **SCOTT**

"THE UNFAITHFUL"

EVE ARDEN Directed by **STEVEN GERAY** Produced by **VINCENT SHERMAN** **JERRY WALD**
ORIGINAL SCREEN PLAY BY DAVID GOODIS AND JAMES GUNN • MUSIC BY MAX STEINER



UNFAITHFUL

UNFAITHFUL

UNFAITHFUL

UNFAITHFUL

THE UNFAITHFUL

THE UNFAITHFUL

THE UNFAITHFUL

x- ever, it looks as if the government
will have its way, . . .

Names Make News!

ALEXANDER KORDA



NEW YORK — British and American motion picture industries became more closely allied when a releasing arrangement was consummated between Sir Alexander Korda, eminent British producer, and Spyros P. Skouras, president of 20th Century-Fox.

RECORDS



CHICAGO — Audiences acclaim performances of June Haver and Mark Stevens in the wonderful Technicolor musical production, "I Wonder Who's Kissing Her Now", which is breaking records at Oriental Theatre.

BOB, SON OF BATTLE



DENVER — Audiences and critics cheer 10-state day-and-date premiere, 20th's great outdoor adventure in Technicolor stars Lon McCallister, Edmund Gwenn and Peggy Ann Garner.

THE MAN BEHIND THE MIRACLE



ALL OVER—Edmund Gwenn winning critics' raves for truly outstanding performance in "Miracle On 34th Street", which stars Maureen O'Hara and John Payne. The picture that has become the boxoffice and holdover miracle of the industry!

FOREVER AMBER



CROSSROADS OF THE WORLD — Largest electric sign of all, on Broadway and 43rd Street, heralds coming of the eagerly awaited "Forever Amber", in Technicolor, to a million-and-a-half people a day.

THE BOXOFFICE AND MRS. MUIR



RADIO CITY MUSIC HALL—2d week is topping unprecedented 1st — that sent records soaring to all-time 20th high. Excited crowds cheer Gene Tierney, Rex Harrison and George Sanders in "The Ghost and Mrs. Muir" ... "the year's most engaging comedy romance."

The name that makes the
BIGGEST BOXOFFICE NEWS is

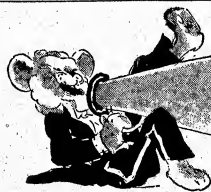
20th
CENTURY-FOX

Ahead of Schedule

Hollywood, July 8.

Hal Wallis will be back at Paramount from England about Sept. 1, according to long-distance phone talk with studio. Unexpectedly good weather has speeded production of "So Evil, My Love" in London and plan now is to wind up the picture Aug. 10 instead of around Aug. 20.

Wallis plans to do final cutting of "So Evil" at Paramount.



"THE HUCKSTERS"

"THE HUCKSTERS"



"THE HUCKSTERS"



"THE HUCKSTERS"



Dear Clark Gable and Deborah Kerr:

We're off to a flying start in hundreds of theatres simultaneously!

We're telling the nation about M-G-M's "THE HUCKSTERS" in one of the year's biggest promotions!

Everybody's talking about it! The reviews predict a golden harvest! It's in the press! It's in the air! Your wonderful picture is destined to be the hit of the year throughout this happy land! Congratulations!

Leo of M-G-M

M-G-M presents CLARK GABLE • DEBORAH KERR • Sydney Greenstreet
Adolphe Menjou • Ava Gardner • Keenan Wynn • Edward Arnold in "THE HUCKSTERS" • Screen Play by Luther Davis • Adaptation by Edward Chodorov and George Wells • Based on the Novel by Frederic Wakeman
Directed by JACK CONWAY • Produced by ARTHUR HORNBLow, JR.

"THE HUCKSTERS"



"THE HUCKSTERS"



"THE HUCKSTERS"

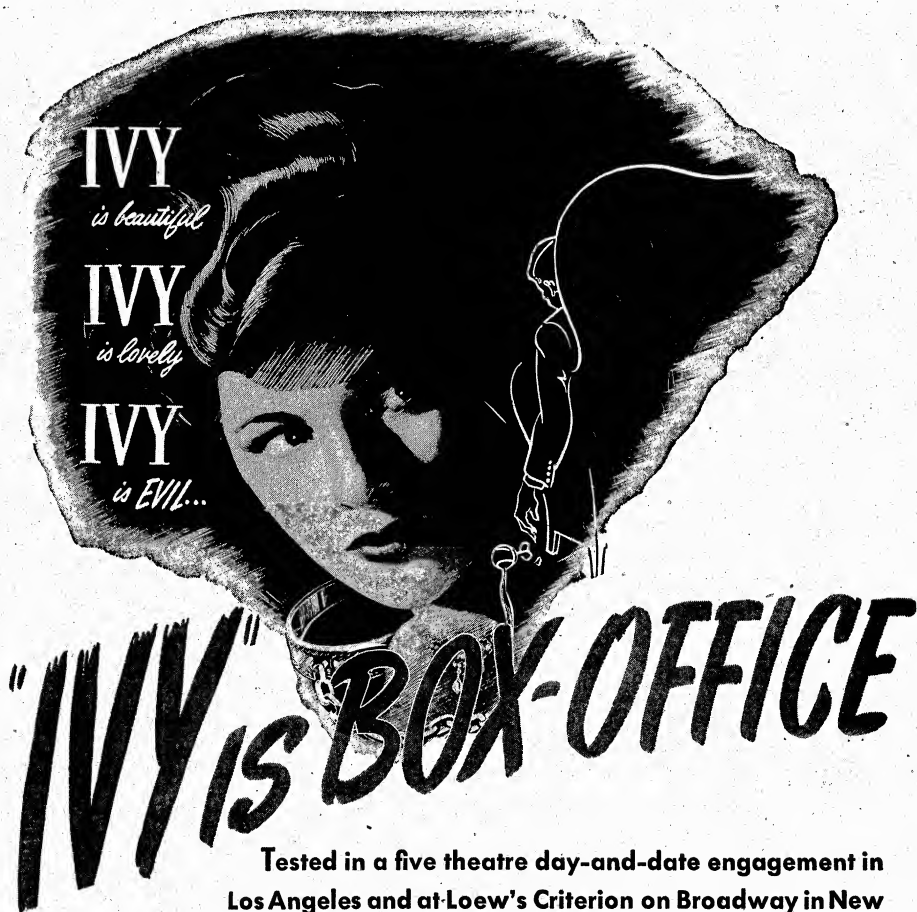


"THE HUCKSTERS"

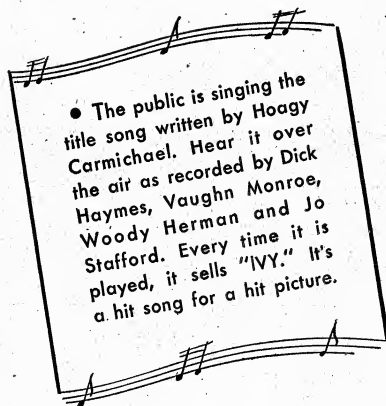


"THE HUCKSTERS"





Tested in a five theatre day-and-date engagement in Los Angeles and at Loew's Criterion on Broadway in New York, "IVY" has definitely proven top box-office power.



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Produced by WILLIAM CAMERON MENZIES • A UNIVERSAL-INTERNATIONAL PICTURE

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COPACABANA

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CARMEN MIRANDA
ANDY RUSSELL
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with the COPA GIRLS—the 14 Most Beautiful Girls in America—and the Nation's
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Screenplay by Ludo Vadney, Alan Boritz and Howard Harris—Additional
dialogue by Sidney R. Zelnik—Words and Music by Sam Coslow

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Great Business

starting JULY 11
at the
**NEW YORK
PREMIERE**

The Broadway Theatre
for the kind of business
that'll show Copacabana
is Copacolossal!

it's from **UA**



“SUPERLATIVES

may be used with confidence.”

M. P. HERALD

“Should be a cinch for success anywhere.”

BOXOFFICE

“High tension drama — boxoffice bulls-eye.”

DAILY VARIETY

“Rating head and shoulders above the conventional.”

M. P. DAILY

“Will hit the boxoffice bulls-eye in a big way.”

THE INDEPENDENT

“A cinch boxoffice wow.”

HOLLYWOOD REPORTER

“Should click easily...”

FILM DAILY



COLUMBIA
PICTURES
presents

GUNFIGHTERS

starring

BARBARA

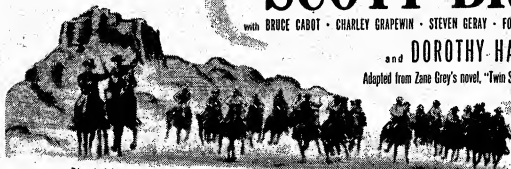
SCOTT · BRITTON

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CHARLES KEMPER · GRANT WITHERS

and DOROTHY HART

Adapted from Zane Grey's novel, "Twin Sombres"
 



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in
CINECOLOR!

Picture Grosses

which she is the treasurer.

Second RADIO and TELEVISION "REVIEW AND PREVIEW" 1947-48 Season

ECONOMICS AND SHOW BUSINESS

By GEORGE ROSEN

There's a golden era in the offing for the radio industry and its millions of listeners. An era when station owners and managers throughout the country will decide to put radio back in show business. An era that will bring a change in the whole concept as to what constitutes some of the basic obligations of a radio station. And when it arrives, then, and only then, will radio reap the harvest of fresh talent and new names so conspicuously absent in recent years. For, without sowing the seed and preparing for that harvest, radio cannot survive.

The Great Day is coming. And when it comes, radio will stand on its own again, to pluck another Amos 'n' Andy or a Fibber McGee & Molly off the local radio's kilocycles. It will come because there's a growing and spreading awareness that radio today does not provide that essential training ground for the development of new talent, coupled with an awareness that the whole economic system underlying the local station's operation doesn't presently permit for support of such a training ground.

Once more the networks will look to the local station as the incubating ground for its stars of tomorrow—even as Amos 'n' Andy, Fibber & Molly, Kate Smith, Vox Pop, the Mills Bros., Prof. Quiz, Stoopnagle & Budd and the hundreds of others in the star-studded roster of personalities and ideas came out of the Columbus, the Buffalos and the Pittsburghs of their day. But first the stations must set their economic houses in order.

Paradoxically, radio today suffers from the misfortune of having been too successful. Its operators have been well-heeled since the industry's early beginnings. And because the local antennas over the past quarter-century have been blessed with the Midas touch, there hasn't been much time to consider that the day is coming—and mighty soon—when a brand new system, a whole new concept in thinking, must be arrived at to sustain those profit sheets.

The smart station operator is already scanning the horizon, sees the potentialities of television and its eventual growth, though it be two or 10 years hence, as possibly the greatest of all show biz media. He's cognizant of its vast selling powers, knows too well that, as advertisers embrace the medium, so, too, will it win over the top artists and drain radio's talent resources. Nobody is kidding any one as to television's future, regardless of the economic sanctions and pressures of the moment that have stymied its inevitable development. The station operator, scanning that horizon, also knows that he must build up a continuous stream of new talent to replace those wooed over to video.

Thus the station operator is confronted with the need of a method to replenish his scarcest commodity—talent. Basically, the local station owner has been deeply rooted in the philosophy that primarily what he has to sell is time—and nothing more. Unconsciously, he has copied the operation of newspapers and magazines whose economic efforts have been built around translating advertising space into revenue. So, too, "time" has been the basic product of the broadcaster. Now he must reshape his thinking. It will be no longer a question of just selling time—but one of selling programs as well. He will encourage that selling—for out of this new philosophy will emerge the key to radio's future as an integral part

of show business in expanding its role as an entertainment medium.

There are a flock of stations around the country well-intentioned with gifted and ambitious programming ideas, but with deficits—on the programming side—running into \$100,000 and more a year. Yet these same stations could translate their programming ventures into handsome profits for exceeding the amounts currently inscribed in red ink. The formula will lie in selling programs by establishing a new practice of selling time plus the use of that time. By creating an incentive for the station's local or national rep salesmen to sell programs instead of announcements. Under the present economic selling system, based entirely on a compensation only for the sale of time, no compensation is given for the sale of programs or talent. The smart station operator who wants to sell programs in order to get an extra profit on his time, or to support the development of new talent and program ideas, or to provide the wherewithal for spotlight program people, or if you will, just to get the programming function out of the red, will set his house in order quickly with a revised philosophy of compensation.

Since it's money that makes the mare go, he'll rearrange his compensation system so that it will accomplish the objectives he deems are sound. Perhaps he will offer a flat commission for the sale of both time and talent. Perhaps he'll offer a higher commission for the sale of program time and talent than he does for spot announcements. Perhaps he'll short-circuit the present traditions which have made spot broadcasting an announcement business and offer direct commissions to the individual salesmen who sell the programs and talent on his station.

But however the individual operator tackles his problem, here's what will happen in the curious cycle of events grounded in this simple economic concept:

Stations, realizing new revenue from their programming departments, will build more local shows, ferret out new talent, raise the standards of sponsor-conscious programs. It will translate itself into better public service programming, since the fundamental growth of a station as a community entity is good programming. And as more local shows are sold, there will come in its wake a levelling off of the spot announcements that inundate the air. With better talent, even those announcements will be sold more effectively. The sales organizations, no longer shying away from program buys, will of necessity acquire a more intimate knowledge and a keener know-how on programming technique, etc. Smarter men, with a research background, will be attracted. Research will make more intelligent program people, better salesmen, better programs with bigger audiences, more effective advertising for the clients who pay the bills. More money will be attracted to radio to support the new stations, the industry's new technical developments. And the networks and network advertisers will again look to stations for the ideas and personalities that brought the spotlight stars of yesteryear out of Dallas, Milwaukee, Kansas City and Memphis.

Yes, it will be a great day when smart station operators revise their economic system, set their wheels into motion, and again become the sources of the talent that makes radio "show business."

And that Great Day is coming.

FOR TALENT IN 1947-48

Some Soul-Searching and Breast-Beating Over Shortcomings in Integrating Radio Programming into Client's Business

Mr. Benny's Hair By - -

By JACK BENNY

Hollywood.

I was very thrilled when VARIETY called me long distance and asked me to write a special article for its Preview Number. It was with a definite feeling of elation that I promised them I would do it, then hung up the receiver and thanked the owner of the candy store for calling me to the phone. To show my appreciation, I gave him some of my business and found that I weighed 164 pounds, and "was a headstrong personality, popular with the opposite sex, and would undoubtedly be wealthy if I stopped spending so freely."

As I walked across the street to my home, I mullied over the various angles I might use in the television thesis. First I thought of writing an article on how television had changed Allen's program. Numerous humorous remarks popped into my mind: Allen would be a natural if he were a Swift or Armour or any other meat packer wanted to sponsor a program. After all, with those bags under his eyes, Allen looks like a short, fat pig. I could go on and on about how live. Or Allen would be so confusing in television. With those wrinkles, Allen's face would look like a Chevy convertible with the top half-way down. I even thought I might be able to work in a paragraph saying that an NBC cameraman looked into his television set, thought he saw a dirty old man under Fred's wrinkles, and faded his face for 20 seconds.

But no. I decided not to write about Allen. The article was only to be a thousand words and that was far too little to voice all the things I had to say about Fred. Fred was a man who had a lot to say about a lot of things. He was a longer article, but he said no. At 5c a word, a thousand words was all VARIETY could afford—even if it's all for free.

Another angle that might be worth writing about the store is how important words are to the store. The store is a place where you can find words. With his Red eyes, White teeth and Blue jokes, he'd look so patriotic, everyone would stand up when he came in. And Mary Livingstone, I think she would love television. If the studio audiences could see her, they would love her. The studio, the store, the store, the store. Why, these days, even though only a few hundred see her in the studio, she buys a new dress each week from Bergdorf's Goodman. I don't know what she pays for her clothes, but she pays a lot. The studio, the store, the store, the store. And she congratulates Goodman.

I don't know how Rochester feels about television, but he'll do anything I tell him to. At least until 1983 when his contract expires.

So Fully Packed

In fact, I think the only member of my regular cast who might object to television is Don Wilson, and you can't blame him. It's a definite threat to his career. Don is terribly worried. How he'll be able to get his 60-inch beam on a 30-inch screen is one of the major problems facing the television engineers.

Having decided to my own satisfaction that my cast is suitable for television, I tried to visualize how our first show might sound, or look. I tried to place myself in the shoes of a VARIETY mugg, and review our first program. This is what the review might look like:

PROGRAM: Jack Benny.
SPONSOR: Lucky Strike.
CAST: Jack Benny, Mary Livingstone, Phil Harris, Dennis

PROGRAM PRODUCED BY: Robert Ballin and Hilliard Marks.

MISS LIVINGSTONE'S MAKE-UP BY: Helena Rubenstein
MR. BENNY'S HAIR BY: Percy Westmore, Wally West-
more, Julius Westmore, Herman Westmore, and Irving
Westmore.

The new **LS/MFT** video show debuted Sunday p.m. and except for one or two weak spots, show looms as a boff new offering. Series teed off with two talented personalities, **F. E. Boone** and **Speedy Riggs**, doing novelty yodelling act which is sure to click. Next **Jack Benny** came on, swapped some dialog with **Mary Livingstone** and played the violin.

[illegible]


Broadcast ended with a phone call from Rochester, and while jokes were new, the telephone was old and had been used by Bob Hope and on "A Date With Judy." The public is becoming more sophisticated.

Also in the cast were Mel Blanc, the man of a thousand voices, and Gladys Zyzisko, Benny's girl friend. Miss Zyzisko might become a star in television if properly groomed and shaved.

Next week's program is making special bid for video watchers as it's a Hooper week, and special guest is Douglas, the Dog Faced Boy.

By TOM LEWIS

Network talent, kicked in the pocketbook by an unprecedented number of spring cancellations, is receipting for too many additional pokes in the middle of the reputation-where ad men gather. It's so easy to toss off a dig at the comedian, that singer, that emcee, a you explain your latest contract termination or Hooperdrop over the thin



Tom Lewis

The 1947-'48 season cries aloud for a rebirth of the creative spirit in programming, and of simplicity and directness in management. We fell into the habit of substituting quantity for quality when we had to replace proven men during the war. Let's recall that some darned good shows have been broadcast by one scripter-producer acting as his own staff. Let's give real creators a reasonable area of freedom in which to operate again. Once we have established the fitness of the vehicle to sell the product—once we have approved the basic philosophy and taste-standards of the series—once we have established the philosophy of the program, let's keep the scripters off the track—let's not tell the creators how to create. Let them cross their own T's and dot their own I's.

Some who complain loudly about bureaucratic red tape have themselves allowed a thick crust of administrative interference to form between the program and the client. An infection that penicillin can't cure. Before you know it a heavy overload of minor executives will have "just grooved out" valiantly trying to interpret the sponsor to the producer and the producer to the sponsor. The result will be a lot of mumbo-jumbo of technology, clouding what should be no-mumbo-jumbo man-to-man give-and-take between a manufacturer with a product to sell and a distributor who has a market of listeners to buy it. The final state of affairs is that batteries of translators will have grown so huge, that to keep busy, they will have to do more than act as go-betweens. They will have to be interpreters. They will have to have to interpret each other. Well—maybe this industry is proof against such organization lies. Maybe I am just trying to protect us all—but it could happen; you know it could happen.

HPB:R

Tough When You're in the Clinche

We, in this industry—have used research intelligently to guide us in projecting our radio operations—and in measuring their effectiveness along the way. Fine! I'm a research man myself. But, as with all good things, it is easy to misuse or abuse this valuable aid. We could, for instance, succumb to the temptation to promote research from chief guide to commander-in-chief of the expedition.

Sure, we do admit that research only ferrets out patterns. But some of us, in the clinches, are apt to forget that the "pre-patterns" of the past are not aprioristic. They may be taken as general principle and not as mere truth which can be applied to minutiae. Success or failure of our business is very often the result of human behavior, and this is not a matter of principle. It is a matter of being fairly judged by the average of our performance. The individual instance is often unpredictable. Known facts, that are a great comfort to us, are not a reason for complacency. We must know that facts are not "well" and good. We can, however, become slaves to the marshalled fact, following it as an infallible direct line to the future, instead of using it as a guide to the future. We must be able to work under similar conditions. No one, to my knowledge, has ever succeeded in transferring the exact research of the laboratory into the volatile field of human minds and emotions, where the "pre-patterns" of the past are not aprioristic. I would include, maybe that's because the catalytic agent has been left out: In our case, the creative soul who must synthesize new "pre-patterns" and then build an artistic structure on that foundation.

Our business has changed since the war. It's still changing. But it's a pretty sure thing there is no now, nor will there be a future. It's a terrible thing.

All You Need Is the Key

Finding a cheap package to replace an expensive star-studded show is not necessarily the key to successful radio advertising in '47-'48 for the client. Nor is pressuring a talent agent into pressuring an agency into pressuring an advertiser into a high-budget prestige program the standard procedure for performers who want to stay on the air next year.

What is the key? If I knew I'd be so busy receiving congratulations tonight I wouldn't have time to think out loud with a pencil. I guess it's still talent, of course, hard work and a little bit of luck.

Even in this sophisticated industry I would suggest the same that we—advertiser, agency, producer, writer, talent—care ourselves strongly into a rotarian one-big-guy-family relationship. Let agencies reach even beyond the agency to the client, to the advertiser, to the marketplace, to the merchandising and audiences. Let them analyze even the habits and philosophies of key personalities on both sides of the client-talent fence. Once convinced that the two groups can be harmonized into a healthy fence, let them work together to create a healthy fence to create a thorough understanding among the disparate elements. Let these elements reflect on


(Continued on page 36)

THE ROAD TO VIDEO

By BOB HOPE

Hollywood

Only the uninitiated and novices in the amusement world can help but realize that the advent of television will work profound changes in the field of radio comedy with performers finding it necessary to develop their humor from the visual rather than the aural branches of wit.



This, I say, in my role as honorary vice president of the National Broadcasting Co. What I actually mean as a comedian is, "Get out the big shoes and the bladder, boys. here we go again." To me one of television's bitter drawbacks is that an actor won't be able to play himself back. One of the funnier moments of my life is late

Bob Hope Tuesday night when I sat at home with the record of my show, a man of distinction in my hand and the gentle applause of my wife and children soothing my ears as the needle grinds out my latest triumph.

I was sitting there, looking down on so many comings first must arrive to be presented on the screen clearly, I caught one show recently and the actors were so fuzzy it appeared they were being presented from the pocket of an old tired suit. Then the way they jump around quickly is disturbing.

You can't tell if a man is a comic or a heavy drinker. Jerry Seinfeld has been on TV since he was 18 years old. On NBC one night and the camera moved so fast it jerned Vera was wearing Colonna's mustache. The audience accepted the whole thing as a more realistic type of subway poster advertising and Foote, Cone & Belding took boys on a duck for an ingenious method of presenting a product at its best.

But if I can become serious—and my sponsor told me I succeeded in being that all last season—I see little to be excited about for quite a time. The public, just as it was willing to hear only the voice of Larry Parks in the first talkies, will undoubtedly be pleased just to see the performers in television's sub-dub days. While this means four Hooper points at least to Fred Allen, and such a recession on the Philco show that James Carmine will start eating portables, it won't be generally disturbing.

Then comedians will have available many of the old props that used to help punch a line. Fortunately I still retain the electric bow tie that kept my act moving at Loew's Pitkin. The younger comics will have an advantage. While Skelton's youth and exuberance will allow him to cue a pratfall in where a laugh wasn't, this tried and true comedy vehicle will be difficult for Benny, Fibber, Cantor and myself. Oh, we can get down all right, but the trick will be to get back up again.

Some a Cinch Setup

On the favorable side we're going to find certain shows whose present setup are naturals for television. Fibber's format, in which most of his cast enters the McGee living room, for example, is going to call for only one set and the characters entering and leaving as we have known them to do for years.

Allen's Alley seems to be one bit that could carry over into television, and perhaps be enhanced by actually seeing the characters. Fred Allen's progression from one house to another is what we all have come to expect and here again the comedy stems from dialog rather than action. On the other hand the situation comedy shows where Henry Aldrich knocks a baseball through Gildersleeve's bay window are bound to be in for some changes.

We can probably expect for a long while a return to the old variety show medium. In preparation for this day, instead of warming up my radio audience with laughs, for the last 10 shows I've opened with a juggler and two dogs on a teeter-totter. I finally had to let the dogs go as they were too hard to follow with a monolog, but it did give me a feel of the shape of things to come.

It may be hopeful thinking but I do feel the comics are going to be in a much better spot for the transition than the whodunits and the whodunit-to-hers, a name I prefer to soap operas. The shock may be lasting if the audience should find out that young Dr. Malone has ears like vertical egg plants. On the other hand it will be more than helpful when my nose comes into your living room. It's a neat trick, but I think I can do it.

I think it would be less than considerate not to report the plans the networks have for handling the censorship problem with comedians. Working quietly in the nave of an abandoned drive-in they have developed a television version of fading. As the comedian works toward a risqué word like kitten the camera will pan slowly away and will show three vicepresidents, one with hands to his mouth, one with hands to his eyes, and one with hands to his ears. Speak no evil, see no evil, hear no evil. True, prior to television this same thought was conveyed by monkeys. The moral, if any, I leave to you.

WHOLESALE WITH ME SERIALLY

Wherein the Distaff Side's Ability to Direct and Project Emotional Drama Gets Strong Defense From Radio's Two Top Soap Queens

By ELAINE CARRINGTON

I think just about everything that can be said has been said in defense of radio by the women who write it. We have defined the medium, explained its limitations, asked for consideration of it by way of long-term listening, rather than by a hasty tuning in on one episode. We have told what it means to the woman far out on the prairies, lonely and sometimes bitter, who comes almost to believe that the characters we create are real live folks, like the women who wrote to me from a farm in Iowa: "My husband never speaks to me the way Mr. Young speaks to Mrs. Young. I wish we could." . . . Like the shut-ins who write me hundreds of letters. "I am blind, but I listen to your story of Pepper Young every day. It reminds me of my own family when I was a boy and could see."

—Elaine Carrington

We have told you about all that. We have told you about the messages for better living, for world government, for tolerance and understanding which we tuck into our serials through the speeches of a much loved character. Therefore, as a writer of serials over a long period of years, I think it is high time that these listeners out there, the women, and, when, too, who turn on the radio at 7, give me their each day to catch a favorite story, step up into our defense.

We are said to have millions of listeners daily across the length and breadth of this land. Well, why do they listen? Who are they? What makes them tune in at the same time tomorrow?

Surprisingly enough, these very people have recently complained in print and in our "anonymous" magazines just what they think of us and our work, and I am going to turn the meeting over to them because, after all, I merely write the stories. They have to listen to them.

In the April Ladies Home Journal of this year, the leading article was called "Housewife Looks at Soap Opera." It was written by Aolise Buckley Hoth and in it she says:

The Heath Poll

"If Dr. Gallup were to lend me his facilities for a few weeks, I should very much like to take a Heath Poll on the blazing questions of soap opera. My poll would be devoted to the reactions of that lovely creature—the housewife—who is concerned neither with the future of radio nor with the insults to her intelligence with which soap opera is said to abound, but merely with one question—not whether she listens, certainly, but not unimportant—can 'The Road of Life' be tuned high enough on the kitchen radio to be heard when she makes the bed?"

"The housewife had not, I notice with pride in my sex, enjoyed the swelling chorus of restrictions. The housewife is demonstrating her complete and lasting loyalty to the only form of entertainment possible during the pursuit of a career which gives one more mental leisure than any other career in the world—housework."

"There are four types of programs we can listen to—omitting soap opera. . . . 'Hint'—fashion, cookery, gardening, music, good or otherwise. The news and hints are quickly disposed of. Gardening is only useful if you are interested in gardening, have time to garden, have a garden. Cooking hints are utterly without value if you cannot write down the recipe. Fashion hints bring on dark broodings as to the old black velvet that can make into a dress, and the new and music, good or otherwise, is certainly of wide appeal, but popular songs and the most readily available on radio and cover only the surface, are so much of a good thing. What we want are stories. . . ."

Not a Separate Species

In the March number of Coronet this year there was an article by Anne Redmonds Cote, "I Love Soap Opera," and in it she says: "For pure effortless relaxation, the kind you get sitting in a darkened theatre, I turn to soap opera. Just listening covers the hours from four to six, when the major share of the day's work is done and I'm at the peak of tiredness. Then I turn on the kitchen radio, tuned to balance the baby, give him his orange juice, and then his supper, put him down for an hour's play before bedtime, and go on with my dinner preparations. The music is my favorite. The stories are unfolding in my ear, calling up the difference between my life and the life of the people I hear just what a separate and distinct species the soap opera is. I am at home who don't live the stories we hear but use them for a healthful purpose. Some of the soap opera may be contrived drama. . . . Some of the stories are really well done. There is both inspiration and influence for better living. . . ."

"Young's Family," for instance, gives you the whole picture of a family, the audience can see just what tolerance, kindness, understanding, and good will are some of the qualities on which the program is based. . . . Very highly. Both. . . . I shall therefore that article of yours in the Ladies Home Journal. I have read it and I am glad I hoped you would go—rush into print in defense of daytime radio. We, the writers of it, feel that it needs no defense. I said before, and I say again, that the purpose of the radio is to entertain the listener, just as a play or a motion picture or a book is to entertain the reader. For this purpose, as we seem to have done according to these two listeners, then we have done exactly what we set out to do. We have given you the effortless relaxation, the kind you get sitting in a darkened theatre."

Needle in the Playstack

By LESTER GOTTILBER
(Young & Rubicam)

Along Madison avenue, that much maligned artery of airwave advertising, a sponsor's good awaits the inspired soul who can unearth that rich radio rarity, the original situation comedy. The cautious men with the calculated costs and slide rules know that the potential listener drama of the situation comedy brings a broadcasting bonanza in terms of dollars per Hooper point and, like Old Man River, rolls merrily along, unmindful of time or tastes.

In addition to the golden bucks the genius who whips up this microphone morsel will accrue, happy hucksters will carry him, cooie fashion, to Brooks Brothers for a complete wardrobe from seersucker suits to seersucker shorts. After a lavish feast at the sacred University Club, especially prepared by Betty Crocker and Mary Margaret McBride, the honored recipient of the best riches radio can bestow will march direct to Radio City under an arch formed, sword fashion, by crossed Hooper points.

But before you start aspiriting toward your typewriter and Thesaurus, let me warn you that your chances of winning are, like the boxtop contestant's, quite remote. Very few have been nominated to radio's Hall of Fame, where rest life size busts of Marconi, Edison and I.Q. Getting nominated to that circle's is tough. Even Barry Gray failed to make it.

I need only point to the pins of light flicking in the night air around Murray Hill. To the casual observer they may seem like chance, mere pinpoints of yesterday's meager. But to the professional eye those lights reflect the radio floors where young men are constantly busy trying to evolve these elusive situation comedies. To date their collective battle has been a losing one. Like Sherry Stine, who in a while a Cliff Goldsmith or Ozzie Nelson shows that it can be done, but this only intensifies the search.

Radio occasionally searches for a new breed of new ideas, examining some 300-and-I might add many more—very odd alleged situation comedy solicitations. I found that many of them are little cliché dregs. Evidently there is some unwritten rule that make it mandatory that these little stories follow a set number of basic ingredients, such as these:

Then You Sir Will

1. The Husband and Wife Premise.

These usually are weak imitations of Fibber McGee & Molly or Ozzie & Harriet. The breadwinner has a vague kind of job in a brokerage house, but probably couldn't remember Woolworth's prices. Wiley is supposed to be terribly sweet and understanding. Edna is a fire five-letter word (if Mr. Menzer should please excuse the expression) but best describes her. They have a collection of neighbors who all sound like Percy Kilbride and Mary Boland. A good standard story line is to have Wiley's eccentric uncle visit them the very night hubby's boss is due. They live in a typically midwestern city and the announcer pops in and out like a determined process server.

2. The Adolescent Premise.

Henry Aldrich and Corliss Archer are usually the models for these little gems. Chance are the young juvenile will call on his old man for a larger allowance so he and his terribly amusing pal, Slumky, can buy a jalopy from the eccentric mechanic. Played by Mel Blanc, a surfer tag line just before the hitbitchie is "Gee, whizz!" Just to play safe make the locale a typically midwestern city named Carterville.

Everybody in this one talks like Leo Durocher yet somehow they too live in a typically midwestern city. Here the heroine talks tough, but has a heart of gold. She has a lot of arguments with her peer boy friend, a cab driver, who really isn't a cab driver at all but is the son of a wealthy garage owner. She pouts her heart out to an eccentric couple. Her father will be played by Mel Blanc. A second attraction would be a hilarious department store routine (four heroine's) with Frank Nelson playing the effete floorwalker. There is much talk about the Dodgers, but of course they turn out to be the Carterville Dodgers.

4. The Kindly Philosopher Premise.

This is often known as the Little Rascals sort of thing. Our lead character is a kindly character. Since mayors, doctors, lawyers, bankers, postmen and judges are already used up, the kindly character is played by Mel Blanc. The kindly character can handle the old boss and straighten out the job of his lovers just by simple identification.

5. The Rich Kid Premise.

William Haines used to do this old wheeze quite effectively in silent pictures. But they're just as good today as long as there's an old Stetson and a cane. The character is played by Mel Blanc in the Posts that Franklin edited. Here it's best to have the brash young go-getter solve multiple problems in 24 hours. He can do it. He can do it. He can do it. And outwit the eccentric old banker (played by Mel Blanc). At midnight the banker claims victory, but the job of his lovers just by simple identification.

6. The Gun, Shoe, Mr. and Mrs. Premise.

This is a clever twist of Premise No. 1. The husband and wife are amateur detectives. Network v.p.'s who set

By IRNA PHILLIPS

Many of the critics of the daily serial have said that "at best it is tedious bodge and at worst it is starker, revolting morbidity." Far from teaching people how to deal with their problems," they said, "it rationalizes frustration and provides unhealthily escape from reality."

The daily serial more than any other type of radio entertainment is subject to American criticism. Unlike any other form of entertainment, regardless of uniformed critics, and I say uniformed, the serial story attempts time and time again to present and solve the most glaring problems which confront the American people.

Divorce? You object to divorce in a serial drama? Can you deny that there is divorce, which has been appalling on the increase. You object to juvenile delinquency, and I say juvenile delinquency, which has been appalling on the increase. You object to the serial drama—maladjustment, instability, insecurity? Do you deny that these exist? Escape from reality? No—this is reality—grim, stark reality—not a dream and no frustration for millions, not a hope chest "or two and two frustration for millions, not a dose system, if you will, but a portrayal, a legitimate portrayal of American life, and of you critics can argue this point? We know that we have paralleled in many of the daytime serials the drama about which the average person has heard so much, and which has so many experience. Revolting morbidity? Perhaps, but I say realism. We have not "rationalized frustration and provided unhealthily escape from reality."

Irna Phillips

In the March, 1946 issue of Fortune Magazine there was no mention made of its refusal to incorporate in its article "Soap Opera" the authentic data that presented a true picture of the daytime serial. And who of you critics can argue this point? We know that we have paralleled in many of the daytime serials the drama about which the average person has heard so much, and which has so many experience. Revolting morbidity? Perhaps, but I say realism. We have not "rationalized frustration and provided unhealthily escape from reality."

Helped Win The War

In a detailed study of the content of serials, Dr. Rudolph Arnsheim of Columbia University concluded that they by away from social significance." Had Dr. Arnsheim been somewhat more detailed in his study of the content of serial he would have made it his business to point out the significance incorporated in many of the daytime serials. It was a daytime serial that was awarded by the Child Welfare Division of the American League a citation as "Clear," as it were, for a job well done. Had Dr. Arnsheim and other critics surveyed the field more thoroughly, they would have known that the daytime serial does not any other type of radio entertainment prepared the American home not only for war, but for the aftermath of war. The problem of readjustment for the returned soldier, readjustment of his marital affairs, and the rehabilitations of the disabled veteran—all these were part and parcel of the daytime serial. They weren't one-shots, they weren't presented with fanfare and publicity, because the daytime writer felt it not only a part of his or her job, but a moral obligation to present through entertainment the message of social significance during those trying times.

Dr. Berg has stated "The authors have screened the emotional sewers for their material." No, we have screened the emotional sewers for their material, and social significance. If that be sewerage, that is American.

It was also stated, "At this point it seems fair to conclude that the level of daytime radio is abysmally low primarily because of censorship." This is a statement that is not true. May we ask this question? Does the I.Q. of a housewife change after six o'clock, or doesn't she listen? Or does the advertiser, who knows that the advertiser's products used in the home is purchased by the homemaker, ignore the daytime serial listener after six o'clock?

"Does radio have an obligation to make itself better?" the critics ask. By all means, but only daytime radio, but daytime radio as well—not only programs of entertainment, but educational and cultural programs. There is always room for improvement in anything, even in the quality of criticism of the critics.

"Radio is plainly bad enough now, and one of the principal reasons for its badness is that it is so much a part of the critics of the daytime serial. The telling of a story is as old as the history of man, and so long as people live, so long will the daily serial exist for living is a serial drama. . . . escape it if you can."

program policies love these, for when rate patrons squawk about the blood curdler shows, they point to The Happy Homemaker, who knows that the advertiser's products used in the home is purchased by the homemaker, ignore the daytime serial listener after six o'clock?

Jane Core does know a thing or two about blame, but trusts to instinct. Her instinct is played by Mel Blanc, an eccentric private eye. If these candid admissions please Hollywood and Broadway, they cannot be played by Mel Blanc, an eccentric private eye. Murray and Colbert operas are even tiring Fred and Claudette. As for the theatre, that far from fertile medium must be better. We'll have "Heads or Tails" revived with the original cast.

Pacific Tele just Coasting Along; Film Companies Hold Inside Track With Paramount Far Out in the Lead

By JOHN HURLEY

Hollywood. Reviewing Coast television is easy. It's still generally just coasting, like so many others talking television elsewhere. The little that exists commercially (and not profitably, experimentally or exciting) is, paradoxically enough, in the hands of the motion picture business, namely, Paramount. Except for the efforts of the latter, video Coastwise is pretty much heard of and not seen, albeit there has been, conservatively, many developments over the past year. When it arrives the picture business will be with it and in it.

From the preview perspective, two more stations loom up by year's close in the third tier of available notions into stations are the Los Angeles Times and Barle C. Anthony's KFI, which will continue about which of the nation's metropolises will be the video center. From here it continues to indicate that the east leads commercially, programwise, productionwise, receptive and remote control, with Radio Corp. of America still carrying the receiver load virtually alone.

At this writing there's an approximate 40 hours of material available for the 3,000-odd sets hereabout. The term 40 hours is used advisedly as being that and little more than a usual schedule of fights, wrestling, films, a little variety, an occasional political and remote control of matter for first but about which there is nothing lasting.

Paramount carries the burden with the sole fairly full daily schedule, though very recently Don Lee, who typified with his daily glomming of its natural network, called it a "Day." Both increased to help push sales but again it's Paramount with the financial back that did most, while neither is at its best.

There's been no echo to the bang of "day," at least no appreciable noise from any video corner. Estimate of 3,000 sets is wide and possibly to times better than the number extant before "Der Tag." Public apathy over the type and quality of programming as demonstrated in news, night and day, has much to do with the situation. Unintelligent and mediocre have also hurt in that direction. In consequence, sponsors have been even more chary than the public, piddling at time buying largely for purposes of pioneer privileges or previous lack.

Paperweight Production
If programming is lightweight, then production is paperweight. No greater demonstration of it has ever been given than the ill-fated first Coast commercial. Little more than a stellar lineup that turned into a stellar laydown. There's been little improvement since when executives were in charge. Only events that have lent themselves to the medium without assistance or enhancement have clicked. Both the trade and the public agree in this—and the latter side it.

Technically, the pictures shown are considered to be as good as those aired elsewhere; it's the content and composition that is mediocre and uninspired as that old devil "who-is-to-pay" plagues the scene. The absence of competition is a further blight, along with the marked indifference of talent. They like to have more operators and others, seem to want to coast along, too, hoping to step in when the stepping stone is gone and the rough going is gone. Even individually, talent is standing by in the coasting news, but in the Coast television scene. In short, talent is noticeably absent in all directions.

The picture of the future brightens, fortunately. Competition will come in 1947 and with it the need to improvise if not actually improve. Don Lee must soon get his green light from the FCC, presumed to have let Lee's waiting on commercialization serve as the expected twist-slapping for its alleged network broadcasting deficiencies.

The field formerly left to Paramount alone must take on color

when it's no longer the province of one. With over a million dollars already sunk in its experimental operation Don Lee isn't likely to shell more until so operating—and it shows. Then the picture must be further heightened with the arrival of the next two in line, KFI and the Times.

The Times is expected to raise ructions with the sports and remote picture due to its double-barreled coverage and precedents. KFI is in a similar position due to being the biggest local AM outlet. The pair is now entered in a race to be number three on the air after being back with the coasting clique—which includes set makers and distributors.

One or both should be on the air by January, 1948. At present KFI has the edge on its site cleared and some installations already in. NBC is expected to be next, if not previous in the foregoing, depending on the results presently indicated. However, there's no doubt about the many edges or aces it holds once the big decision is made. Thereafter the race is between ABC and KLMC.

RCA and GE will release equipment as one or another demonstrates willingness and ability to get on the air, being eager to serve the active and showcase their equipment, as witness PCC's amounts of the latest available gear. They have no time for coasters.

Rank Foreigner In
What will probably be one of the nation's most stimulating operations is promoted by a rank foreigner. W. J. Gleason, owner of KPRO, Riverside, and head of a now forming station network, AM, FM and video stations. Until recently none knew he had PCC percentage and his fusion into Hollywood from the 90-mile distant site.

This he plans to do with unusual daytime programming and the aid of independent producers for entertainments at night. A fair-haired boss of the PCC, he has done no wrong and presumably can move. What he plans, much of it still secret, will open the eyes of many must certainly open the eyes of the books of both competitors and sponsors. He will be on by year's end and, the lunamooned "eighty" station.

Meanwhile, there's much shadow boxing and fringe activity. Many firms are announcing themselves as ready to serve the infant industry. In the wake of the now dissolved Bergen-Cumming partnership have come many others, among them film firms such as Telefilms, Nassour,

CHUCK FOSTER

MUSIC IN THIS POSTER FASHION. Presently doing his bit one nighters and coming-out to popularity via LANG-WORTHY TRANSCRIPTIONS over 450 stations across the coast to coast.

Chuck Foster and his Orchestra begin a return engagement at the Virginia Jamboree, Beach Cavalier Hotel, July 17th.

Good luck, Boy!

LANG-WORTHY, INC., NEW YORK

Teleways, Screen Plays, the telephone company with its near-ready local relay system of cable and air, and the parent company's near-Coasting clique, a link of which should soon connect Pricco and L. A. They are all on the edges and eager to serve as satellites to televisions. Other fringers are the new Academy of Television Arts and Sciences and Hollywood Bowl, now in the market via William Morin. But none may now step from the edges into a void.

The big picture companies, thought to be as unaware of video as James C. Peirille, are actually keeping their eyes open if not their pens in. Paramount, of course, is up to here; Warners are adding with RCA and NBC; 20th Century-Fox is breathing life into its Fox West Coast Teatras; Metro has its watchdog who reports directly to Louis B. Mayer on all developments; Universal-International has an "in" via one of its top producer-executives.

RADIO IS A FUNNY THING, YOU KNOW IT

By MEREDITH WILSON

Hollywood. Radio has grown up now so that like vaudeville and the theatre and the silent movies

there's a lot of quaint stuff to tell about it.

Radio and veterans like me (Blue Monday Jamboree '29) love to get into at the different parties

long enough to tell some of the funny things about early radio and there are plenty of yarns to tell

besides the Big Brother Bob one about "I guess that'll hold the little bit." For instance there was the time Don Thompson was doing a special event broadcast from San Francisco Bay and had to say something about "battiship snafus."

He took three cracks at it and then gave up.

And the time when the Sunday morning prayer transcription got stuck while the one-man operator-engineer-announcer-producer was across the street having his breakfast keeping track of the program over the restaurant's line.

Which blared out to his horrified ears "God Almighty—God Almighty—God Almighty—God Almighty—"

And of course the topser is that when the platter spinner dashed back he found the studio door had spring-loaded behind him and the appeal to the Almighty astonished the Pacific Coast for another hour and a quarter.

And then there was the unbelievable introductory line in an Irish program that went on for four months before the announcer realized how the line sounded on the air.

Which was "Once again we bring you a bit of the old and in the lilting voice of the Irish colleen and what a little bit she is."

And, of course, that unforgettable night on KFCB, "Railroad Man's Night on the Blue Monday Jamboree."

Sticklers for realism, Harrison Holloway and I thought it would be great to bring a real locomotive whistle into the studio and hook it up to a tank of compressed air.

And let one of the Southern Pacific crack engineers demonstrate the different whistles.

There wasn't time to try it out before the program and I will never know why none of us stopped to think that you can hear a locomotive whistle for 90 miles in the open country.

and therefore a radio studio is no sense in which to blow some, but nobody did.

so the program went on the air and the engineer pulled the whistle cord the whistle blew.

And then the whistle went off the air and the station went off the air too and it took two weeks to fix the transmitter.

And Then There Was the Lala

And the time on the Del Monte Ship of Joy when Captain Dobie at conference of experts introduced a world famous naturalist who brought with him a lot of the jungles.

And then the naturalist said a lala not to be confused with a lulu.

And then the lala was heard log that took a man to carry into the studio and which was the natives' telegraph as you might say an account of it was supposed to have unusual vibration qualities so that when you struck it in a certain way the "lala" would carry for miles through the jungle.

Well anyway to prove the penetrative quality of the lala, the radio was supposed to carry over the radio and through the garage or cellar doors.

Dobie asked his listeners to go to their respective parts of the house, preferably the cellar or maybe even out to the garage and close the door.

To allow the lala to come to them I played a musical number after which the naturalist was supposed to hit the lala and the lala was supposed to carry over the radio and through the garage or cellar doors.

The only thing was however that after the musical number Dobie forgot to have the naturalist hit the lala and the lala was supposed to carry over the radio and through the garage or cellar doors.

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The Literary Symposium On Television

Compiled and Edited by Albert Stillman

W. Shakespeare poses the question:
To see or not to see: that is the question.

Anon. on the Quiz Kids:
Children should be seen and not heard.

F. S. Key switches to *Breakfast Club* commercial:
Oh, say, can you see by the dawn's early light,
The foods that we need to start the day right?

Jane Taylor does a routine job:
Twinkly, twinkly, little star,
I don't wonder who you are,
Not when you're so clearly seen
On my television screen.

M. Goose changes her mind:
"Yes, may I go out with men?"
"No, my darling daughter—"
"Stay home and watch the Reynolds Pen
"Writing under water."

Add Prediction of Things to Come by Gelett Burgess:
I never saw a Purple Cow,
I thought there was no one;
But what with television now,
I'm sure I'll live to see one.

Edward Fitzgerald doctors a quatrain ever so slightly:
A Glass of Milk (from Mr. Borden's Cow):
A Sloop of Milk, a Loaf of Bread—and Thou
Before me singing in the White Room,
Oh, Hildegard, were Paradise enough!

In Short

We'll see, as well as hear, the gaze
Benny's bald-top and Allen's bags
Will lindy-top and pirouette
Upon the television stage.
Where one can see from where one sits,
The spot that Pepsi Cola knew
And products that you never knew
Will walk right up and talk to you.

The Actor in Television

By VAUGHN TAYLOR

Television acting is hard work. Don't get me wrong—I love it. But it is hard work. Speaking from the front end of the camera after 28 dramatic television shows in barely over a year, I'd say it is harder work than any other field of work.

Why? Well, television action combines radio, stage and screen acting. The television actor's voice is picked up on a microphone as in radio, but he is seen as well as heard. He must learn a complete play as in the theatre. Further than that, he must learn it quickly as in stock. He works in front of cameras as in motion pictures, but he must have the complete play in his mind at one time and during the performance there is no stopping for retakes if someone "bluffs" or "goes."

His working space is smaller than either in theatre or motion pictures, and the action more intimate, therefore, movements, positions and camera angles must be memorized more exactly. Action in television is continuous so the television actor is denied the respite of a theatre intermission during which one act can be parked in the back of his mind and the next act brought to the fore, which is important in the theatre on opening nights—and an endless succession of opening nights! On opening nights in the theatre the mere knowledge that a prompter is in the wings eases the actor's mind to the extent that he is less apt to need a "prompt" but no system of prompting has yet been worked out for television. And then there is the "heat." Have you ever tried to play a scene in a steam room? For that reason I'd say the actor must have his harder work. Not that he has to be a better actor than anywhere else, but he has more on his mind and more physical discomforts.

Stage Background Valuable

An actor going into television should have a good stage background. There is no time in television rehearsals to learn to act; in fact, he must know his lines. Some motion picture work in addition to this is helpful for camera technique. In his first few television shows I believe he is better with a minimum of stage training than with a mind free to watch what goes on in the studio. Watching the screen from behind the director during rehearsals of scenes other than his own is a most helpful way of learning the tricks that make acting in television a little different from acting anywhere else.

Television acting is a definite field of acting, a definite learned technique of its own. Of all other forms of acting, it has the least memory and most resembles stage. With its limits so limited to one week for a one-hour play and its performances limited to one, it even more closely resembles stock. So I say "Why not a stock company?" A stock company of experienced players used to working together and put on a better show in less time. For economy of budget and dependability of performance, this should appeal to station managers and sponsors alike.

As I said before, acting in dramatic programs in television resembles radio and most resembles stage. From this standpoint, the industry and the actors are in a better position in having in New York producers like Warren Wade and Owen Davis, Jr., and directors too numerous to name—men who grew up in the theatre and are now helping television overcome some of its growing pains. There are many men of this type qualified in television right now and with the rapid growth expected in the next few years, many more will be needed.

Let's only the beginning. As it grows there's going to be lots of work for actors. It's really a time to get some thing new and to help it grow. Something already big and unlimited possibilities for future growth. Right now, it's hard work and hot! But don't get me wrong—I love it!

As in radio, live television programs fall into two major categories: remotes and studio programs. The former consist of coverage of events in being; and studio programs consist of those specially created for television.

Can you imagine what would happen to Radio Hoopsters if broadcasting schedules were restricted solely to the events taking place before the studios or to the mere attendance if audiences had nowhere to go except the newscast theatres?

Yet, in an attempt to relieve the economic strain of present-day television there is a definite trend toward this sort of pattern through the elimination of live studio programs. Because such action has been undertaken by organizations experienced in the field it is possible that the pattern may be regarded by newcomers as a permanent solution to the economic problems of television. But there are grounds for believing that the abandonment of studio programs is, at best, a temporary cure. So perhaps it might be wise for those contemplating the adoption of such a course to examine all its implications before committing themselves.

Ben Feiner, Jr.
There is no questioning the programmatic effectiveness of most of the material covered by television remotes. How many can you get to elect to see a local sports championship fight, state races and other major sports events of equally impressive caliber? Admittedly too, there is tremendous interest in important public events such as special address to the Congress, U. N. meetings, political conventions and the like.

Vegetables Vs. Dessert

Underneath these programs are the vegetables of television. In the sense that television cannot possibly develop without them. And in the sense that all often they make people sick, studio programs are the desserts. But like desserts, when they do make people sick, it is because the ingredients are inferior. The ingredients are inferior because they're served so unappetizingly. Sometimes all of these are combined into a repulsive whole.

But variety is just as essential to diets for mass entertainment as it is to diets for mass nutrition. Variety in television mass entertainment can be obtained only by the inclusion of drama, comedy, music and dancing. Because of the unavailability of other films and other materials, it is essential that these and similar elements originate from studio. Studios alone are equipped specifically for their presentation.

Would Schuff's abandon deserts and subscribe to a policy of strict vegetarianism on the grounds that deserts are bad because they are not good for the health of the audience, sufficient and the appearance unappetizing? I think not. And similarly in television, it seems to me, the intelligent approach is to get to the root of the problem. That root is lack of money. It is not lack of talent or showmanship. It is not inefficient administration or technical limitations. The reason for these problems is present in television operations today. But they are symptoms—not causes. The basic cause is lack of money.

Two and a half hours' worth of play in the theatre gets more weeks in rehearsal than two and half hours' worth of studio programs gets days. The cost in man hours and money to produce one average minute of a feature film will surely run into the thousands of dollars. In television, the amount expended on any one minute of the average studio program is under the conditions that studio programs are expected to command the respect and the interest of the public. But the American public has long been conditioned by films, by the theatre and by radio to expect of television studio programs a standard of production which is generally impossible under present economic limitations.

Obligations Involved, Too

It is not the purpose of this piece to attempt to indicate how these limitations may be overcome. It is its purpose to indicate that they MUST be overcome if television is to have any chance of being a truly useful and every application will not serve the purpose. Television has an obligation to serve the public with all the elements at its miraculous command and not just a cheap and mediocre movement picture. This obligation is as materially sound as it is morally just. Had radio remained strictly reportorial and excluded all but the most essential elements of entertainment, and to special events simply because it was terrified at the cost potential inherent in studio entertainment—it would never have earned anything like its exalted state of commercial acceptance.

There is some tendency at the moment to feel that certain of these elements; singing, dancing, and other performances of a vaguely "entertaining" nature, are the only type of semi-rehearsed, semi-equipped program. Either this is wishful thinking or the use of specially constructed theatres instead of barns, schools, completely built rehearsal halls instead of rehearsal halls and fantastically expensive sound stages instead of "location" is monumentally idiotic.

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There was a time when actors accepted five or ten dollars per performance on television because of "the publicity and the experience"—but for long. Prize Adapters and their managers are already casting inquisitive (or acquisitive?) eyes at television fees. Whether within or without studios, a professional performer is professional and generally he

Doin' What Comes Naturally By Transcription

By FREDERIC W. ZIV

Cincinnati.
Some of our good friends are trying to promote "The Battle of the Century"; K. O. Network vs. Kid Transcription. Some of our newer friends are saying that radio were to start all over again, it would go network, not network." Some of our station friends are saying, "If shows are getting better, Hoopers than our network averages." Some of our performer friends are saying, "It's no joy to be getting by transcription—no fluffs, no clinkers, no missed cues, no tension."

What has caused the swing to transcribed shows?

It's just a case of doin' what comes natural!

It's only natural to want to produce the finest programs possible...and it's only natural for listeners to want to hear the best programs possible. The best—the finest—programs today are broadcast by transcription.

First, recording quality. There was a time when transcription quality left much to be desired. But technical skill and pure vinylite pressings have made transcribed programs the equal of any other method of broadcasting.

Second, editing. There never was a "live" program that could not be improved by "retakes"—by editing. Even the Blue Book dies that as an advantage of transcription offers to the writer, director, producer or producer the same technical advantages that the moving picture industry achieves through cutting room techniques.

Third, artistry. The greatest performers in the entertainment world are today broadcasting via transcription. Some programs are exclusively transcribed, like Bing Crosby's "Wayne King Show," Ronald Colman in "Favorite Story," etc. But in addition to these, practically every network show on the air is broadcast some place, some time "at a more convenient hour" by transcription.

Wooing Top Talent

Fourth, production quality. There was a time when the transcription industry attracted only opportunists, those who could not make the grade. Today the finest writers, composers, directors, arrangers are performing on transcribed programs.

Fifth, scheduling flexibility. It's only natural to want to attract the greatest available audience. Stations can schedule transcribed shows in any slot save the one with the listener's ear. For example, Boston Broadcasting picked up with a 214 in Louisville, 166 in Cincinnati, 165 in Minneapolis; no wonder Wayne King comes up with a 201 in Detroit, 123 in Milwaukee.

Yes, it's only natural for the listener to want to tune in the best show. Surveys prove that the listener does not care whether the program is transcribed or live. The listener wants of telephone wires or via discs. Hoopers before me at this moment show that our transcribed programs lead network competition in scores of cities. The "Blue Book" has been competition as Dennis Day and Professor King in Youngstown, "American Melody Hour" and "Inside of Sports" in Louisville. "The Blue Book" has been competition as Dennis Day and Professor King in Youngstown, "American Melody Hour" and "Mystery Is My Hobby" in Oklahoma City.

How about the big fight... "The Battle of the Century"? I want to come off!

First, because there is nothing to be gained by a "battle inside radio's ranks. The listener is the one to be pleased—and listeners will tune in the best show regardless whether it's transcribed or not.

Second, because the one sponsor who has done the most to cause the swing to transcribed shows is not a network proper but sponsor is the Local and Regional sponsor. It's only natural for the local and regional sponsor to want shows which are just as big and just as important as his own. The local and regional sponsor can't afford to lose a sponsor such high quality shows as by transcription.

The Blue Book says that in this way, "Transcription makes possible the sharing of programs among stations not directly connected by wire line. Better known as the "Blue Book" means that these local and regional sponsors can share the advantages of outstanding radio performances that will attract huge audiences. They can enjoy the further advantage of sharing the cost as well.

Listeners love a good show. They get the best shows on transcription. Artists love it. They get the best shows on transcription. Artists love it. They get the best shows on transcription. Artists love it.

Stations love good shows at good times on their schedules. Transcription flexibility means the better programming greater audiences.

Sponsors and agencies love to reach the largest audiences. Hoopers of 30s and 40s and fine shows on transcription attract huge audiences.

No wonder more and more artists, stations, agencies, and sponsors every day are saying, "Make mine TRANSCRIPTION!"

arrives at the quiet conclusion that his talents should be rewarded.

The truth is that television is expensive now and will become more so in the future. It is expensive whether you present remotes or studio programs. And because it is visual instead of oral and its complexities are to radio what higher mathematics are to simple arithmetic, it is more expensive in radio terms but in terms of show business. This is the truth. Bitter perhaps, but inescapable.

The development of the economy of this country has been marked by boldness—by the willingness to risk much to satisfy the public's requirements for the best possible products. The radio industry has been no exception. It has tried and diversified schedules of entertainment presented clearly and regularly.

To eliminate studio programs is to offer it less, I doubt that it will accept less.

RADIO SUFFERING FROM SITUATIONS'

By CARROLL CARROLL

Hollywood. A few years ago the wise men of radio called what they called Situation Comedy as the specific that would save radio from an epidemic of Out-and-Out Gag. S.C. was the vitamin to strengthen wireless weakening with.

But radio is suffering a severe epidemic of S.C. poisoning. And many of the most dangerous cases are being kept alive from week to week only by generous and multiple transfusions from the O-and-O Gag Band.

With much of the Situation Comedy today dangerously short on Situation and frequently even more dangerously short on Comedy, it's still almost impossible to find anyone willing to admit that honest, solid value Situation Comedy is harder to write than Out-and-Out Gag routines, and much more difficult to keep up to a sound standard on the assembly line basis that is weak to weak radio.

As a result of this we have quite developed, almost without knowing it, two different types of shows which are legitimately Situation Comedy and those which are actually Comedy Situation. The only difference between S.C. and C.S. is that delicate hairline of difference in mood and method upon which person finds when comparing the plays "Private Lives" and "Three Men in a Honeymoon."

Naturally I picked a couple of outstanding examples in their class. And I tried to add to the list one that only entertainment form that mixes its moods. Even the august legitimate theatre sometimes loses its focus. It gives us, for example, a Situation Comedy like "State of the Union" written as if it were a Comedy Situation. And then turns around and presents a Comedy Situation like "Born to Be a Winner" which is written as if it were a Situation Comedy.

Both plays are a success. So, "this" with a little of "that." But the radio writers anxious to get their work on ball-forming basis had better know which is "the stuff" and which is "the seasoning," and what they're trying to do to better than they too far from whichever style they've chosen.

For the sake of evaluating the two forms, S.C. and C.S., it might be said that while an half hour of Situation Comedy may get several real big heart-warming waxes and a few pleasant giggles, it will never get the yells that Comedy Situation is designed to generate. I'm talking, naturally, of the simon-pure of each breed.

Comedy Situation is designed to generate. I'm talking, naturally, of the simon-pure of each breed. For the definition of the Comedy Situation class and The Great Gildersleeve in the Situation Comedy division.

This grading will certainly draw a lot of fire from people who first called Fibber and Molly Situation Comedy and have since typed the Jolly Jocran's jambores as the generic type of S.C. when it's really all most 100% C.S.

It's That Simple! The first and fastest way to differentiate between S.C. and C.S. is probably to hold up a rule marked "could it happen?" If it can't, it's S.C.; if unlikely, C.S. But that's really over-simplification. You have to go further than that merely "could it happen?" Look what has happened.

Anyone who's lived to see two years start, progress and end, can leave the world in approximately the identical condition it was before hostilities—no wages, food or more honest—must realize that anything can happen. This makes the "could it happen?" measure completely unsound. And all that remains is to make this analysis.

If the show is a series of broadly conceived, moderately improbable cartoon stogees, many with funny wiles, entering and exiting in a more or less fixed pattern, each with its own known catch-line and a standard disregard for logic, reason and whatever else is supposed to be happening; and if the basic idea of each script is a series of interruptions by these stogees to delay the progress of a flimsy story on its way to a foregone conclusion, you have a Comedy Situation show.

If, on the other hand, the characters are more or less three-dimensional with entrances and exits

motivated to a noticeable degree by the necessities of the story, rather than by mechanics as arbitrary as the arrangement of doors and beds in an old A. H. Woods farce, you have Situation Comedy.

Everyone is now qualified to go over the list of radio shows and pick which he thinks are S. C. and which C.S. If you'd care to try this interesting experiment you'll probably find that there isn't one simon-pure in either category. You'll probably also find that the ones which wear best are those which stick closest to their own form without too many unwarrranted excursions from straight comedy into farce or vice versa.

That leaves only one last type of show which is sometimes called Situation Comedy. Actually it is neither Situation Comedy nor Comedy Situation. It generally lacks any situation and sometimes even lacks comedy. It's a series of stogee wits all based on more or less the same subject, divided by irrelevant and often irritating musical shenanigans. Shows of this type are generally given a name such as Clark's Hardware Store and are about an establishment in which the clerk is a quartet, the cashier is a blues singer, all the customers are "humies," the manager is a comedian and his boss is a straight man. Here is the only idea in this type of show that interests me.

I've never been lucky enough in my business life to get into such a setup. On every job I've ever held, the boss saw to it that I was the straight man.

CBS 'RENRO VALLEY' ADDS TIME ON S. E. NET

Chicago, July 8. Ballard & Ballard, Louisville four members, extended radio schedule for "Renfro Valley" to one and a half hours weekly starting Sept. 4. Purchases last week of half hour Saturday, Sept. 9-15 a.m. N. Y. time, and two 15-minute periods for Thursdays and Fridays, same time on CBS' southeast net augments current half-hour show on Sunday mornings which was a long time sponsor kept of old schedule when gray four hit retail market about a year ago.

"Renfro Valley" is transmitted from barn in Cumberland foothills about 125 miles out of Louisville, John Latta is all around country for hillbilly show which advertises Ballard's Oblisk Flour and Insurance Farm Feeds. Henri Hurst & McDonald is agency.

He also has a part ownership in the station.



HARRY SALTER
MUSICAL DIRECTOR
"Scotland Yard" MBS: "It Pays to Be Ignorant" CBS
Director
MCA ARTISTS, LTD.

McNeill Set Up Joint Biz to Cover Books, Pix, Radio & Video Films

Chicago, July 8. With the signing of a new four-year contract Don McNeill, emcee of the "Breakfast Club" on ABC and his wife embark on a venture that may include show, films, television, as well as radio and publishing. Recognition of Don McNeill Enterprises is contained in a pact that was signed by Ed Roroff, ABC central division vicepres.

Under terms of the contract which runs until 1951, McNeill's life agrees to make a guaranteed number of appearances. When her well-publicized visits to the show happened in past years, stanzas hit top daytime Hooper ratings. Deal leaves McNeill free to issue publications, make commercial appearances, to accept film offers and to engage in other types of biz.

Projects being considered by McNeill Enterprises include a film of preparation and production of packaged shows, association with a shoe manufacturer and the publication of juvenile and adult books. First project is already under way, the printing of "Don McNeill's 1947 Yearbook," as a pictorial story of the "Breakfast Club."

Sill to Milwaukee

Jerry Sill, longtime CBS and Mutual executive who resigned recently as radio director of the J. D. Turcher agency in New York, left for Milwaukee this week to take over as general manager of indie WMLO.

He also has a part ownership in the station.

AN AFTERGLOW OF THE WAX CRISPS

By DICK DOAN

As far as Bing Crosby's concerned, plattered radio's still the thing. After his first network season on wax, he's more sold on it than ever, he says. Transcriptions may have technical imperfections—That's something I let the engineers worry about," The Groaner claims—but the unprecedented platter show he kicked off for Philco last fall has fulfilled his expectations, and a great many bugs have been picked out of the technique since the Oct. 16 premier hit the ABC net and an untold number of other stations.

Crosby, for one thing, catches the gag that he found, when the season got under way, that he was as tied down as he was doing a live show; that he found it impossible to get stanzas in shape and cut them if a rate of more than one wax in New York for the season's wind-up, he pointed out that he waxed three shows in 10 days before showing off from the Coast. He could cut six shows in six days, he said, if guests were available and scripts were on hand. "Latter are this big problem. It's simply a tough job to get scripts whipped together, fast enough to run off several platters in a few days.

On the other hand, Crosby believes he had at least a dozen guests on the show during the season whom he wouldn't have been able to get if he had been airing the program live. Case in point was his season curtain-cropper with Bob Hope, who was also Crosby's first guest-on-wax. Stanza was plattered May 22. On the evening of June 16, when the show hit the air, Hope was flying down to Rio.

Likes Piecemeal Technique

Aside from these obvious advantages of being able to put guests on wax when they're handy and being able to follow a flexible production schedule rather than having a regular Wednesday-at-9 date at the studio, the crooner feels his transcription setup has permitted him to develop a piecemeal production technique. As he and the show's producers can ascertain, before the show, ever hits the air, that a certain song number, etc., is never segment of the stanza is as near perfect as they want it. There's the taking chances on distasteful fluffs. The process encourages kidding, which, if it comes off well, is left in; if it doesn't, it's sliced out of the stanza. If a piece of business fails to come off as expected, out it comes. Crosby runs out of breath, John Scott Trotter's bandmen hit a flat.

somebody slams the studio door—the number can be done over.

As Crosby said it, it's piecemeal programming, and it can't be beat. It assures full value out of every minute of the show.

When he put together his final show of the season late in May, The Groaner had his routine down pat. It went like this:

Rehearsal was set for 1:30 p.m. in a Radio City auditorium. Crosby and his crew showed up around that time and began warming up. Audience section of the show was deserted except for a few network aides, press people and friends of the show cast. At 2:15, Crosby rolled in. In a few minutes they got under way. Waking, one by one, the show number and waxes from 1 to 10. Each time the green light was switched on by the control booth, Crosby would say, "Lead-in line, then go into his song."

After one, he said, "Let's do that one. I ran out of breath on that one." The band fumbled the start of another and it was chopped. Crosby cut a long version of each number. Then he said, "I'll wax very casual, lots of horsplay when the green light was off. During waxing of one of the numbers, the band was crushed in. Soon as the song waxing session was completed, the orch ducked for a sport. Crosby mowed backstage to transact business, came back to meet the press, chatted with the photographers.

This went on for a couple of hours. El Bingo chomped on a ham sandwich and swung on 1 to 10 the show, called to greet and gabble with the press. Crosby was very casual, lots of horsplay when the green light was off. During waxing of one of the numbers, the band was crushed in. Soon as the song waxing session was completed, the orch ducked for a sport. Crosby mowed backstage to transact business, came back to meet the press, chatted with the photographers.

They Record a Show, Too

Eye and big, Hope and Crosby and the studio were armed with waxes surrounding a grand piano for a strolling run-through of their lines, really a dress rehearsal, etc. The waxes were turned on and the "Road" boys went into their act, closing a song number, etc. Came 6 o'clock and everybody knocked off for a quick dinner.

When they returned an hour later, the studio was armed with waxes brought from a nearby hospital. (All of Crosby's broadcast seasons in the past have been taped in the studio, except for the first season staged exclusively before hospitalized vets.) This time the show was run off to complete broadcast format, and then some. With what adlibbed banter and cutup that ran on for minutes at a time, the stanza ran up to 55 minutes!

This, however, was just what Dr. Crosby ordered. The audience heard it, supplying terrific laughs and applause. With all this on record, and the afternoon "broadcast" of songs and skits on hand for dubbing in, if need be, it just remained for producer Bill Morrow and the engineers to splice the best parts of the wax into a 30-minute aircer.

The full-show runthrough, of course, was a dress rehearsal, anything like 25 minutes overtime. Sometimes they fall short. If they're too long, sometimes one of the show song numbers cut by Crosby in rehearsal is dubbed in. If the show platter is too short, a longer song arrangement waxed in the warmup session may be dropped in.

Wax and tape recordings of the show have been tried. One whole show was taped. But none of these methods has been found superior in present form, to the platter. If ABC wants to spend up to \$250,000 to research and remove technical imperfections from present transcriptions, as prey Mark Woods recently indicated, that's fine, the Bing says. Meantime, he thinks the wax of the moment is not too bad, especially the top b.o. pulled from a disk-film-radio standpoint) wouldn't be jeopardizing his position by taking on a second season on the platters.

No change in format of the aircer is in the offing for the fall, Crosby says. "The show will continue to be adapted to the occasion," he says. Perhaps three stanzas in September to give the program a backlog for its October season.

OZZIE AND HARRIET

BEGINNING THE FOURTH SEASON

FOR INTERNATIONAL SILVER, SUNDAY, AUGUST 31—CBS

Listen and judge for yourself



The **EDDIE ALBERT** show

Wednesdays at 9:30 pm EDT

The brilliant young Hollywood star plays the leading role in a delightful situation comedy. (Another Willie Piper? We wouldn't be surprised!)



Mr. President

Starring **EDWARD ARNOLD**

Thursdays at 9:30 pm EDT

This unusual dramatic series, starring Edward Arnold, is based on interesting, but almost unknown, behind-the-scenes incidents that have happened in the White House. Fascinating, enlightening (and non-political) dramas.




Candid Microphone

Sundays at 7:00 pm EDT

A new, daring, startlingly different technique! A concealed mike listens in on people in all walks of life: honest, unhearsed reactions and intimate conversations. Unusual entertainment!



ABC



The Phil Silvers show
Wednesdays at 10:00 pm EDT

The popular stage and screen comedian portrays a newspaper man who is always in hot water. ABC's newest entry in the comedian sweepstakes.



CHALLENGE of the YUKON

Saturdays at 7:30 pm EDT

All the adventure and thrills of Alaska's Gold Rush days! Sgt. Preston of the Northwest Mounted Police and his Eskimo dog "King" help bring justice to the Northern Wilderness. Produced by the same group who have made *The Lone Ranger* so successful.



One of these New ABC programs may land in Mr. Hooper's "First Fifteen"

ABC's Program Department holds an enviable record for developing and **SELLING** radio programs.

During the 1946-47 season, for example, ABC produced and sold "The Willie Piper Show"... "The Henry Morgan Show"... "Dashiell Hammett's Fat Man"... "The Paul Whiteman Club"... just to mention a few. One of the reasons for this success is that ABC sensed the need for relatively low-budgeted shows that had plenty of popular appeal.

The programs listed in this advertisement have just started their careers on ABC. If past experience is any criterion, we can hope that at least four of them will be sponsored by fall. We suggest that in your own interest you listen to these shows at the earliest possible moment. One of these programs could become your best salesman.

American Broadcasting Company
A NETWORK OF 250 RADIO STATIONS SERVING AMERICA

*An acknowledgment to The Quest
Stars who have appeared on my
Program during the 1946-47 season*

Eddie Anderson (Rochester)

Maxie Baer

Tallulah Bankhead

Jack Benny

Edgar Bergen

Milton Berle

Shirley Booth

Charles Boyer

Bing Crosby

Jimmy Dorsey

Gracie Fields

Ed Gardner

Phil Harris

Pat Henning

Bob Hope

George Jessel

H. V. Kaltenborn

Bert Lahr

Oscar Levant

Bea Lillie

Marjorie Main

Don McNeill

Tony Martin

James Mason

Lauritz Melchior

Victor Moore

Harriet and Ozzie Nelson

Quiz Kids

Doc Rockwell

Edward G. Robinson

Gregory Ratoff

Basil Rathbone

Claude Rains

Rodgers and Hammerstein

Max Rosenbloom

Lanny Ross

Frank Sinatra

Lowell Thomas

Rudy Vallee

Bobbie White

FRED ALLEN

Tender Leaf Tea and Shefford Cheese

(J. Walter Thompson)

AL GOODMAN

PRUDENTIAL FAMILY HOUR

FRED ALLEN SHOW

...

Recording Exclusively For

R.C.A. VICTOR

MARX B. LOEB

Currently Directing

• GREATEST STORY EVER TOLD

For Goodyear Tire and Rubber Co.

Sunday — 6:30-7:00 P.M., EDT

ABC

• READER'S DIGEST RADIO EDITION

For Hallmark Greeting Cards

Thursday — 10:00-10:30 P.M., EDT

CBS

BOB HOPE

"PEPSODENT"

1938

1947

Radio as Show Business

Radio as part or branch of the show business, as it has been looked upon, is emphasized through an advertisement (elsewhere in this issue) of Edward B. Husing, chief announcer of WRC, the Radio Corporation of America station at Washington, D. C.

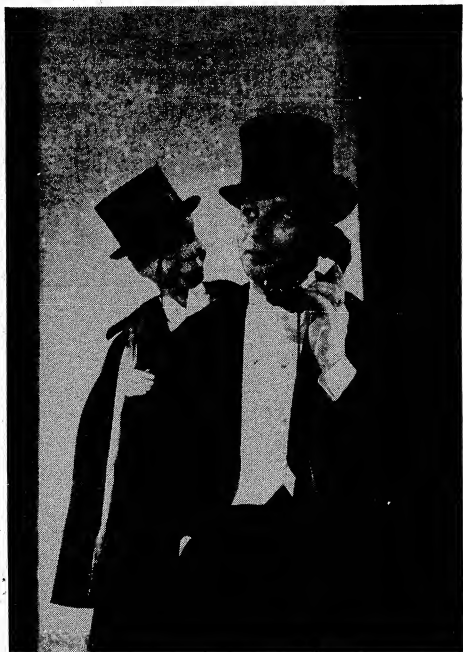
It is the first advertisement received by **VARIETY** from an announcer on radio.

Previous to the Washington assignment Mr. Husing was announcer at WJZ, New York. In Washington Mr. Husing has announced all radio "appearances" of the President and members of Congress.

Reprinted from Variety, July 24, 1938

TED HUSING

BANDSTAND, WHN



for

CHASE AND SANBORN

and

In Walt Disney's new comedy musical

"FUN AND FANCY FREE"

T. M. W. / S. T. P. *
(IMM—GOOD)

DEL SHARBUTT

M.C. 'THE LUCKY STRIKE HIT PARADE'

NBC SATURDAY

'THE JACK PARR SHOW'

FOR LSMFT
NBC SUNDAY

'CORLISS' ARCHER'

FOR CAMPBELL'S SOUPS
CBS SUNDAY

5 A WEEK "BOB CROSBY'S CLUB 15"

FOR FRANCO AMERICAN SPAGHETTI
CBS

* **The Man Who SELLS The Product**

Represented for Radio by—FRANK HEALEY



LLOYD SHAFFER

MUSICAL CONDUCTOR

"CHESTERFIELD SUPPER CLUB"

1945-'46-'47

JIMMY DURANTE

ON THE AIR FOR

REXALL

PRODUCER

PHIL COHAN

MUSICAL DIRECTOR

ROY BARGY

Writers

BUDDY PEARSON

LESTER WHITE

ELON PACKARD

STANLEY DAVIS



METRO-GOLDWYN-MAYER

"THIS TIME FOR KEEPS"

"ON AN ISLAND WITH YOU"

Both Produced by **JOE PASTERNAK**

Both Directed by **RICHARD THORPE**

PERSONAL MANAGEMENT

LOU CLAYTON

DIRECTION

WM. MORRIS AGENCY

BEVERLY HILLS, CALIF.

P. S.: All the Luck in the World to You, Garry Moore, on Your New Show — Jimmy



GINNY SIMMS



SONORA
RECORDS

PAUL WESTON

Musical Director
•CHESTERFIELD SUPPER CLUB

Starring
JO STAFFORD
Starting Second Season

Musical Director
CAPITOL
RECORDS



CAPITOL RECORD ALBUMS
"Music for Dreaming"
"Music for Memories"

Current Song: "AIN'TCHA EVER COMIN' BACK?"



JOHN GART

COMPOSER—CONDUCTOR
"LAWYER TUCKER"—CBS

"PATTERNS IN MELODY"—NBC

"BIG TOWN"—CBS

"ADVENTURES ON PARADE"—WOR

"JOSEPH COTTEN TRANSCRIPTIONS"

THESAURUS TRANSCRIPTIONS

MEREDITH WILLSON

THE TALKING PEOPLE
PIANIST PAULENA CARTER
BEN GAGE

ARE BACK ON
THE AIR FOR

THE FORD DEALERS

WEDNESDAYS—CBS

FORD SHOWROOM WITH MEREDITH WILLSON

Ready for fall sponsorship

Comedy—"My friend Mulrooney";

Freddie Robbins as "Mr. Midnight";

For Dreamers "Dark of Night";

"The Amazing Adventures

of Dippy the Dwarf";

Action—"The Steel

Mask"; Comedy-

Mystery "Trouble

Shop"; Thrills-

"Rip Powell"

and

others

Currents:

Director and Producer

The Gabriel Heatter Show

"A Brighter Tomorrow"

41 West 53rd Street
NEW YORK CITY
Columbus 5-5123

CORDAY-ROBERTS, Inc.

17

Music: Theme hit and fade on cue...hold B.G.

Announcer: You've been listening to the

Jack Paar show written by LARRY

MARKS, ARTHUR STANDERN, LARRY

GELBART, SID DORFMAN

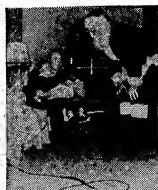
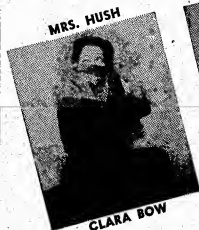
Paar: Wait a minute who does the typing?

Announcer:...And JACK PAAR

Music: Theme...up for signoff

Announcer: This is NBC—The National Broad-

casting Company.



1946-47 WAS A GREAT SEASON FOR

"TRUTH OR CONSEQUENCES"

WE'LL BE BACK WITH MORE ON SEPT. 6TH

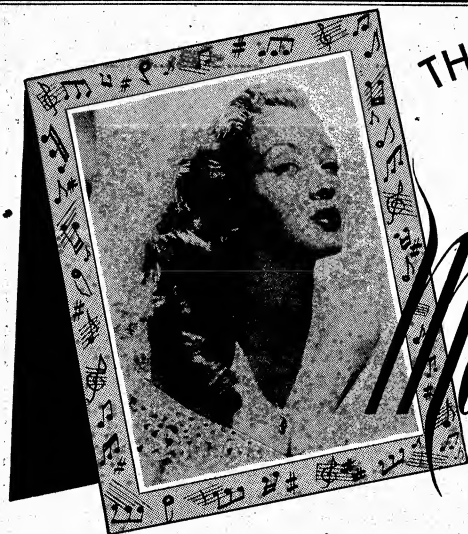
UNTIL THEN

Truth or Consequences

NBC for DUZ — Saturday, 8:30 P.M., E.D.S.T.

HAPPY CONSEQUENCES

RALPH EDWARDS



THE PICTURE
OF RHYTHM and SONG

Monica Lewis

CURRENTLY BROADCASTING FOR
REVERE CAMERAS
ON THE

Jan August Show

MUTUAL NETWORK—Saturday, 5:45 P.M., EDST
COAST-TO-COAST

Booked Through MCA

EXCLUSIVE *Signature*
RECORDING ARTIST

I'LL BE THE FALL GUY AGAIN IN OCTOBER

FOR

The American Tobacco Company

AND NBC

WITH

MARY LIVINGSTONE

PHIL HARRIS

DENNIS DAY

ROCHESTER

and DON WILSON

MY WRITERS

SAM PERRIN

MILT JOSEFBERG

GEORGE BALZER

JOHN TACKABERRY

MY PRODUCERS

BOB BALLIN

HILLIARD MARKS

AGENCY

FOOTE, CONE & BELDING

JACK BENNY

FRANK GALLAGHER

80th WEEK

SINGING STAR OF THE
SHEAFFER PARADE

*Highest Hooperating Sunday
Afternoon Musical Show*

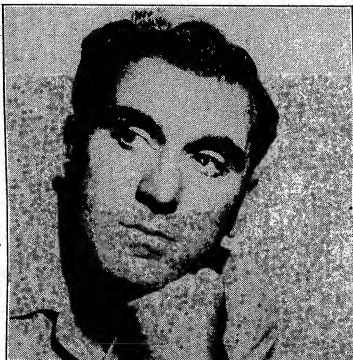
SUNDAY, 3:00 TO 3:30 P. M., EDT

NBC COAST-TO-COAST



FOR RADIO
JACK SIMPSON
RUSSEL M. SEEDS COMPANY

DIRECTION
MUSIC CORP. OF AMERICA



WILLIAM BENDIX

STARRING AS RILEY

IN

"THE LIFE OF RILEY"

Produced by
IRVING BRECHER

Directed by
DON BERNARD

Written by
ALAN LIPSCOTT

REUBEN SHIP

JACK BRECHER

Starting the Third Season for
PROCTER and GAMBLE

EVERY SATURDAY EVENING ON NBC
THANKS TO ALL WHO HELP MAKE "THE LIFE OF RILEY" SO SUCCESSFUL
Personal Management: STUART STEWART

ELAINE CARRINGTON

CORNEL TANASSY

CONDUCTOR - ARRANGER - COMPOSER

"CAN YOU TOP THIS?"



SENATOR FORD • PETER DONALD • JOE LAURIE, JR. • WARD WILSON • HARRY HERSHFELD

"PALMOLIVE"
NBC

ED. J. WEBER
Gen'l Mgr.

156 W. 44th St., New York 18, N. Y.

"KIRKMAN"
WOR

"ETHEL AND ALBERT"

Starring

PEG LYNCH

and

ALAN BUNCE



4th Year on ABC Monday thru Friday
2:15 to 2:30 P.M., EDST, Coast-to-Coast
6:15 to 6:30 P.M., EDST, WJZ

Written by
PEG LYNCH

Produced by
BOB COTTON



And Their Bouncing Baby "Susy"
MADELINE PIERCE

BUD ABBOTT AND LOU COSTELLO

We'll Be Seeing You



BILLY REDFIELD

Star of Broadway Musical Hit

"Barefoot Boy With Cheek"

AND 'ON THE AIR
Starring in

"WILLIE PIPER"

7:30 to 8:00 p.m., EDT-ABC, Coast-to-Coast

THE FITZGERALDS

ED and PEGEEN

THINGS ARE LOOKING UP



FOR

FRANCES LANGFORD

Featured on

MERCURY RECORDS

Just Finished 26 Weeks
On the "DRENE SHOW"

Listen In This Fall
To
The New "OLD GOLD SHOW"



Starting on the
"MAXWELL HOUSE COFFEE
SUMMER SHOW"

HAVE YOU READ

FRANCES LANGFORD'S Purple Heart Diary?

4TH YEAR SYNDICATED IN THE HEARST NEWSPAPERS

Represented by WM. MORRIS AGENCY, Inc.
Publicity—JOE GLASTON

Mr. RONALD COLMAN

Starring on the Most Brilliant Transcribed Dramatic Show Ever Offered for Local and Regional Sponsorship

Favorite Story


THE FAVORITE STORIES OF SPENCER TRACY • INGRID BERGMAN • BURLY THORPE • ORSON WELLES • VINCENT LOREY • PATRICK J. MCGAGHAN • CAROL S. DANIELLE • FRED ALLEN • IRVING BERLIN • ARCHER GORDON • ALFRED HITCHCOCK AND MANY MORE!

In the spirit of perfection that distinguishes this matchless series we have chosen as star...the one and only Ronald Colman. Now...his incomparable artistry, his magnetic voice and faultless diction, are yours to sponsor, in a dramatic program of unprecedented lavishment.

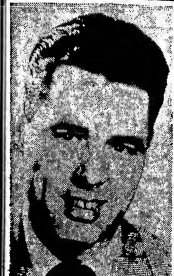
Here are the greatest stories of all time, masterfully adapted by writers preeminent in their field, Robt. E. Lee and Jerome Lawrence, under the editorial guidance of Author-Publisher George Palmer Putnam; a superb company of radio's finest actors; a fifteen-piece orchestra interpreting the daring and original musical scores composed and arranged for Favorite Story by Claude Sweeney and Robert Mitchell of the Robt. Mitchell Boy's Choir.

52 half hours are now available...every one a rare combination of prestige and dynamic entertainment, every one an unparalleled triumph of transcribed showmanship!

**MASTERFULLY TRANSCRIBED
FOR YOUR SPONSORSHIP BY...**



NEW YORK CHICAGO HOLLYWOOD



**TEDD
LAWRENCE**

**SWINGTIME
SESSION**

7:00 to 9:00 A.M. WHN
Monday to Saturday

**ROBERT HALL
OF FAME**

10:45 to 11:00 P.M. WHN
Monday to Sunday
ALSO TRANSCRIPTIONS



It isn't Melvyn Douglas, Kidman... It's

DWIGHT WEIST

Actor-Narrator

"GRAND SLAM" "INNER SANCTUM"
"BIG TOWN" "24 HRS. BURTON"
Next Week: "Hedda Gabler"
Bar Harbor (Me), Playhouse
July 14-21

For Exclusive PERSONALIZED Publicity

Jane Barton
publicity • promotion

7 W. 44th ST., NEW YORK CITY • VA 4-1694

THE SPORTSMEN QUARTET

Management: ART RUSH, INC.
Jack Stewart

Suite 116, NBC Bldg., Hollywood, Cal.

Hillside 5161

INTERNATIONALLY FAMOUS

MOLLY PICON



16 CONSECUTIVE YEARS

For

ADVERTISERS BROADCASTING CORP.

For

MAXWELL HOUSE COFFEE

Returning to Airwaves in September

WEVD

EASY ACES

Transcriptions
FREDERIC W. ZIV
COMPANY



Joan Edwards

*We take pride in announcing that we represent you.
Congratulations on your personal reviews in the film
"Hit Parade of 1947."*

WILLIAM MORRIS AGENCY, Inc.

JACK CARSON

Management:
FRANK STEMPLE

*Art Linkletter and John Quedel
cordially invite you to attend the cocktail party and reception
in honor of the ninth anniversary
of radio's oldest stunt show and Friday's all-time leader
Raleigh Cigarettes' "People Are Funny"*

*Sunday, July 13, 1947
In our new suite of offices
at 45 Nehru Lane, Calcutta, Province of Bengal, India*

RSVP

5 to 7 P. M.



1947

Dear Radio Editors-

Thanks Again!

Most Sincerely,

Dinah Shore

Worcester Kids Take Over Station And Run Complete Setup 18 Hours

Worcester, July 3. Worcester and Worcester County high school boys and girls went to town last Wednesday when they took over WTAG, CBS affiliate, for the day. With CBS representatives and those from several national magazines present to have a looksee at the proceedings, the youngsters were in complete charge from 6 a. m. to midnight.

Station breaks, newscasts, spot an-

nouncements and special shows, including a quiz, man-on-the-street, audience participation and dramatic offerings were handled by them in their entirety. A regular announcer stood by, but was not needed. Ned Calmer of CBS was on hand the entire day and devoted his "Feature Story" coast-to-coast broadcast that night to the day's activities.

The day's program climaxed a program of instruction started many

months ago by WTAG staff members. Idea was conceived by Phil Jasen, publicity and promotion director. Hundreds answered the station's invitation to participate.

Interest became so widespread that it was necessary to call in a special supervisor of all activities. That stint fell to Ruth Mason who came to station from Buffalo. Since November she has handled practically every detail of the WTAG Radio Club.

Staff leaders who briefed the youngsters are Gil Hodges, announcing; Andy Fuller, script writing; Del Brissette, orchestra; Gladys Tomljan, choral singing and music interpretation; Julie Chase, dramatics; and Andy Browning and Paul Flynn, engineering.

Inside Stuff—Radio

Some faces around WCAE in Pittsburgh have been plenty red of late. Big click of Jack Parr as Jack Benny's summer replacement is the reason; the fact that he also has a screen contract at RKO only adds to the slight embarrassment at the Hearst station in Smoky City. For it was only about 10 years ago that Parr landed an announcer's job at WCAE and was let out in less than a month because "he couldn't make the grade." Parr then went on to Cleveland, and started on the upgrade there.

Recent disappearance of Ruby Juster's Monday-Wednesday-Friday radio news column from the teletypes of International News Service brought denial Monday (7) from Seymour Berkson, general manager of the wire service, that the column has been permanently dropped.

He said column has been suspended for the months of July and August because of "cramped vacation schedules" at INS and because of the newspaper shortage which has forced papers to discontinue many feature departments. "We're going to put out a daily, seven-days-a-week radio column when the newspaper shortage lets up," Berkson said. "The column will definitely be resumed Sept. 1."

Press agent Arthur H. Miller and Dick Linke, eastern promotion and publicity head for Capitol Records, have jointly inaugurated a plan (as yet untried) calling on record reviewers all over the country to donate their platens to institutions for the blind or physically handicapped. Idea started with Miller, who has been reviewing records for Movies magazine, after he arranged with the New York Institute for the Education of the Blind to have a package of records picked up monthly at his home to be given to the institute's blind children. It's a volunteer non-profit project. Reviewers, disk jockeys or radio stations interested in the plan are asked to contact Miller at 151 East 50th street, N. Y. C.

It has taken a bit of ingenuity, but WHB, Kansas City, has kept its two public service programs rolling nicely despite some obstacles. Recent switch has taken its man on the street off the street and into a bookstore. Lowry Midland theatre has sponsored the show for many months, but recently failed to renew. John Schilling, station manager, made a deal for John Thornberry, the m-o-o-s, to lug his mike into the Methodist Book store at 1245 Mondays, Wednesdays and Fridays. Thornberry interviews patrons as well as authors who may be handy, and patrons get free books for their part in the program.

WHB's "Our Town Forum," civic half-hour on Sundays through the late winter and spring, also found station up against it to get the civic lights and prominent speakers to the studio at the 12:30 hour on Sunday. Schilling developed the idea of taking the program to the prominent speakers, instead, and the custom now is to record the half-hour on the scene at conventions, clubs and civic meetings. Idea has worked out for better programs as well as proving good public relations move on the part of station.

Harry M. Cochran, of WSTV, Steubenville, O., has copied the annual Sigma Delta Chi (professional journalistic frat) medalion award for outstanding radio newswriting during 1946. Award was based on a factual sizer written by Cochran reporting the documented criminal background of one of the operators of gambling dens and vice reports in Steubenville. Church and other groups were spurred into action, resulting in a vice cleanup in which 22 were indicted, nine subsequently pleading guilty. (Station won a 1946 Varney Showmanagement Award for its vice cleanup contribution.)

As if you didn't already know—

Mr. and Mrs. North

are back again...

Tuesdays, 8:30 P. M. (EDST)

C.B.S.

Sponsored by
Halo Shampoo and
Colgate Tooth Powder
for
Colgate-Palmolive-Peet Co.



*And yes, we are proud
to be handling it*



Sherman & Marquette

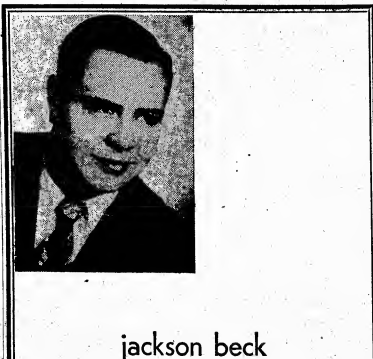
INC.

ADVERTISING

NEW YORK

CHICAGO

HOLLYWOOD



jackson beck

actor
announcer
narrator

JEAN HERSHOLT

Starting 11th Year in November

"DR. CHRISTIAN"

Every Wednesday at 8:30 P.M., EDT

Via CBS Coast-to-Coast

For

Chesebrough Manufacturing Co.

JACK MILLER

MUSICAL DIRECTOR

KATE SMITH SINGS

THE ALDRICH FAMILY

**READER'S DIGEST RADIO EDITION
FOR HALLMARK GREETING CARDS**

AIR FEATURES

247 PARK AVENUE
NEW YORK



CATHY AND ELLIOTT LEWIS

ACTING • WRITING • PRODUCING

CATHY LEWIS

Co-Starring

on

"MY FRIEND IRMA"

CBS

ELLIOTT LEWIS

Starring

on

"THE VOYAGE OF THE SCARLET QUEEN"

MBS

"Radio's One Couple Network"—Kansas City Star

Cornell Raises Mayflower Issue

Washington, July 8.

FCC's Mayflower opinion banning editorials by radio licensees came in for a direct hit here last week when Cornell Univ. station WHCU called on the FCC for a declaratory ruling to decide whether or not university officials could take to the ether to plug for greater representation of Ithaca, N. Y., on the county board of supervisors.

The WHCU petition is the first frontal attack on the FCC's controversial Mayflower opinion, though NAB presser Justin Miller has been crusading for its overthrow throughout his term of office. All NAB district meetings to date have gone along with Miller in plugging for junking of the no-editorial ban, but Cornell's WHCU is the first station actually to face FCC with a specific situation in mind.

FCC Chairman Charles R. Denny, Jr., has already announced publicly that he will open hearings in the fall to hear industry and other comments on the Mayflower opinion. Whether the Commission will move before that time to untangle the special problem raised by WHCU has still not been decided.

The WHCU petition pointed out that Ithaca only has five representatives on the county board, but importance of the town and its problem warrants greater participation. Station said it has given its own facilities freely for outside discussions of the subject, but feels it can "better serve its community in the public interest" and "fill a real community need" by letting its principals give their own views on the subject. Opinions of Cornell men, it was believed, would be persuasive in molding public opinion in favor of more votes for Ithaca township.

The petition, filed by the Cornell pressy along with station manager Michael Hanna, said if FCC lets the station editorialize on the issue, equal time will be given for other points of view to be heard. The petition was prepared for Cornell by counsel Leonard H. Marks.

CBS Clinic Set for Sept.

William C. Gittinger, CBS vice-president in charge of sales, will kick off the first CBS Promotion Managers Clinic, scheduled for CBS New York headquarters Sept. 8-10. Gittinger will open the three-day session by discussing the net's commercial schedule for 1947-48.

David Frederick, net director of adv. and sales promotion, and Thomas D. Connolly, director of program promotion, will conduct the clinic, and heads of the net's various other departments such as press information, research and program, as well as sales, will address the promotion managers.

RED SKELTON

"RALEIGH CIGARETTE SHOW"

Tuesday Evening, NBC

See You Next Season

AMERICA'S BRIGHTEST COMBINATION—



"CHESTERFIELD Supper Club"

with

TEX BENEKE

and the GLENN MILLER ORCHESTRA

NBC MONDAY • WEDNESDAY • FRIDAY 7:00 - 7:15 PM, EDT

RCA VICTOR
RECORDS



Directed by
GENERAL ARTISTS CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • LONDON

Personal Management
DON W. HAYNES

EDDIE CANTOR

Hollywood, California

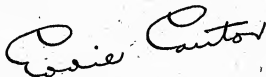
Mr. Bernie Thall,
Hotel Walton
Columbus & 70th
New York City, N. Y.

Dear Bernie:

I could send you a letter through the mail and even with an airmail and a special delivery stamp, I'd save myself a flock of bucks. But knowing what a modest little guy you are, you'd probably smile and hide the letter and nobody would ever see it. So I much prefer to take this public means of thanking you for the best job of coaching I've seen in years and years and years! I'm referring, of course, to the great help you've been to my daughter, Marilyn.

I always knew the girl inherited one of her parent's talent (not Ida). I was convinced she had a personality but to hear her at the Ruben Bleu singing ballads and blue songs and comedy numbers, well, sir, did you ever see pop-eyes pop? And then I got to thinking—well, why not? With a coach like Bernie Thall anything can happen. So I'm hereby acknowledging my personal thanks and inviting anyone who needs coaching to look up the best. That's you, Bernie.

Sincerely,



P. S. Thank you too, Arthur Siegel, for being the perfect accompanist. Oh yes, and for laughing up Marilyn's comedy. For that alone you can be another Harry Von Zell.

Webs to Get

\$6,857,000

'Voice' in Laps

Washington, July 8

America's big networks—with practically all of the burden falling on NBC and CBS—are virtually being tossed into the water and told to swim under the "Voice of America" bill which Congress passed last week. The measure, which sharply cuts Asst. Secretary of State William Benton's foreign information funds to \$12,400,000 for the fiscal year which began July 1, also provides that most overseas broadcasting must be relinquished to the webs within 90 days—by Sept. 30. The nets claim they are not yet ready to undertake the responsibility, although they are currently reported hustling sponsors for the programs. The nets are figured to hire the bulk of their DX personnel from those the State Dept. will be dismissing.

Only "critical" areas will remain on the State Dept. broadcasting plan—such sections as Russia, southeastern Europe and some Far East areas. Of the \$12,400,000 for the Benton setup, \$6,857,000 is earmarked for radio activities.

The "Voice of America" coin did not get its okay until July 8, just before the lawmakers beat it out of town for the holiday weekend. Both houses then approved the conference committee compromise which allowed the agency about \$1,000,000 less than the Senate had at first given. The House had not approved a dime.

Meantime, the Mundt bill, which gives permanent status to the State Dept.'s information program and which had previously passed the House, was tentatively approved on Saturday by a Senate Foreign Relations subcommittee. Sen. Alexander Smith (R. N. J.), chairman of the subcommittee, described himself as strongly in favor of the legislation and said he hoped that Congress would provide more dough than already allowed.

He expressed the opinion that "The Voice of America" would penetrate Russia's iron curtain and said motion pictures would also play an important part in portraying the American way of life around the world. He is in favor of giving the State Dept. the full \$16,000,000 which Sec. George C. Marshall requested. The original request in the budget was for \$22,000,000.

Pittsburgh—Eddie Beacher, former sports writer for Pittsburgh Press and now on city staff of Scripps-Howard daily, doing sports program on WEDO in nearby McKeesport six evenings weekly at 7:30.

LOUELLA O. PARSONS

18TH YEAR IN RADIO

SECOND YEAR OF THE
NEW LOUELLA PARSONS SHOW

(Sundays at 9:15 P.M., EDT Over ABC)

Sponsor:

THE ANDREW JERGENS CO.,
WOODBURY BEAUTY PRODUCTS

Agency:

ROBERT W. ORR & ASSOCIATES, INC.

IT'S WONDERFUL

IT'S NICE

TO BE PART OF AN INDUSTRY
WHERE ASSOCIATIONS AND ASSOCIATES
ARE SO PLEASANT

FIBBER MCGEE AND MOLLY

JOE
GRAY

CONDUCTOR • COMPOSER • ARRANGER

ON

"CLUB 15"

FOR

FRANCO-AMERICAN SPAGHETTI

Monday thru Friday, 7:30 to 7:45 P.M., EDST

CBS, Coast-to-Coast

Farmers Feel Neglected by the FCC; Ask More Say in Clears Distribution

Washington, July 8. In anticipation of a big offensive to be launched by farm-radio groups throughout the country when FCC resumes its clear-channel probe in the fall, the Ohio Farm Bureau last week outlined a strong, four-point program to strengthen the hand of rural radio listeners. The Bureau's new cooperatively-owned regional outlet—the first of its kind in the U. S.—goes on the air in Columbus,

O., this month under the call of WRFD.

OFB proxy Perry Green urged that "a person with experience and background in agriculture and rural radio" be named to the next FCC vacancy. (The statement made no reference to the current row over nomination of Buckley state Rep. Robert F. Jones. Spokesmen for the Bureau said the recommendation was in the works before Jones' name was sent to the Senate.) The farm group also demanded

that FCC see that a more equitable distribution of clear-channel stations is made outside of the big metropolitan areas to give farmers a choice of network radio signals.

Not so likely of achievement was the Farm Bureau's demand that the 120, 130 and 540kc bands be made available as soon as possible to standard broadcasters who proposed rural programming. The world telecommunications parley at Atlantic City has recommended that 540kc be turned over to standard broadcasters after signing of the next North American Regional Broadcasting Agreement in March, 1948. However, the two lower bands still belong to the government and no move has been made to get them for commercial broadcasting.

K. C. BLUES BALL GAMES TO BE CO-SPONSORED

Kansas City, July 8.

Broadcaster of the Kansas City Blues baseball games with American Assn. rivals became a co-sponsored affair after July 4. Sealest Dairy Co. signed to share the expenses with General Mills, which has paid the bill thus far this season for the KCKN-aired stanzas voiced by Larry Ray.

In contrast to former seasons, two sponsors will share honors on each double-header. Previously General Mills has required an alternating arrangement on sponsorship of such doubles. The natural affinity of Chapman Milk, the Sealest product, for Wheaties, which GIM plugs on the broadcasts, led to the change in policy, according to Ellis Attebury, KCKN manager. New deal also will plug Franklin Ice Cream, a product of the dairy.

Leonard Slaughter, ice cream plant manager, and Emmett Dunn, dairy manager, worked out the deal with Attebury. R. J. Potts-Calkins and Holden is the agency for the dairy. New client gets in on a good thing with the Blues out in front of the league by six games, and broadcasts with Ray going over strong.

Dallas—Bill Wells formerly on the staff of WNEW, New York City, has joined the staff of KIXI here as a disc jockey. He will be heard in a daily series titled "Bill Wells, His Piano and Records."

Colgate Back As Radio Lux Client

Paris, July 1.

Colgate, absent from Radio Luxembourg since 1939, has returned as a client, sponsoring a daily (except Sunday) five-minute gossip program at 8 a.m. by Andre Claveau, for its dental cream. Baril, French dentifrice, is also back with a quarter-hour musical variety show Mondays at 7.30 p.m. Estee, hair tonic, has renewed its five-a-week musical.

Radio Lux sponsorship list now totals 55, considered not bad for only 18 months resumption of commercial offerings. Lack of products to sell, distribution, exchange, all have hampered.

Station has just added two new programs, "Good Husbandry," 15-minute daily show at 7 a.m. with helpful hints for farmers and gardeners, and "For Men Only," every Wednesday 8.45 p.m. and Sundays 2.15 p.m., for a half-hour each. Latter program resulted from appeals for a companion show to "Women's Hour," 90-minute weekday semi-serious housewife program sponsored cooperatively by five French advertisers. "For Men Only" is an experiment along similar lines.

Troy—James E. Gavanagh, formerly with United Press in Albany and a Navy lieutenant during the war, has been appointed head of the news department at WTRY in Troy.

All Set to Go

THE NEW

KALTENMEYER'S KINDERGARTEN

With An

ALL STAR HOLLYWOOD CAST

The Old Professor Back Again

BRUCE KAMMAN

JOHN BROWN
GE GE PEARSON
PAT MCGEEHAN

WALTER TETLEY
FRANK NELSON
ED MAX

ALVIA ALMAN

AVAILABLE TO START THIS FALL

★ ★ ★ ★ ★

"LIFE WITH TIMOTHY HALE"

An Entirely New Approach to Daytime Radio

Combining the Proven Elements Of

Daytime With Nighttime Format

★ ★ ★ ★ ★

AUDITION RECORDS AVAILABLE

★ ★ ★ ★ ★

Now Producing

"TODAY'S CHILDREN" and "WOMEN IN WHITE"

for

General Mills—Knox Reeves Advertising Agency, Inc.

★ ★ ★ ★ ★

CARL WESTER & COMPANY

6047 Hollywood Boulevard

Hillside 2151

Hollywood 28, Calif.

BRET MORRISON



"THE SHADOW"

SUNDAY MUTUAL BROADCASTING SYSTEM
COAST TO COAST

"LIGHT OF THE WORLD"

MONDAY TO FRIDAY
NBC COAST TO COAST

"SONG OF THE STRANGER"

MONDAY TO FRIDAY
MUTUAL BROADCASTING SYSTEM
COAST TO COAST

"MELODY THEATRE"

MONDAY TO FRIDAY
MUTUAL BROADCASTING SYSTEM
COAST TO COAST

BEN LUDLOW

CONDUCTOR

COMPOSER ARRANGER

"Call the Police"—NBC—Tuesdays, 9 P. M.

"WHAT'S ALL THE NOISE ABOUT?"

Recently, much has been said in print by various transcription producers about new shows they are offering.

One producer says his new show is "making transcription history," another says his show is the "greatest and most expensive ever produced," another says his show is "more than just a radio show," another says "all time-all star transcription top," another says "most extensive opportunities ever presented," etc., etc., ad infinitum.

We're really glad the transcription boys are beginning to do something worth while, BUT—"WHAT'S ALL THE NOISE ABOUT?"

WE'VE BEEN PRODUCING BIG NAME STAR TOP-NOTCH SHOWS SINCE 1940!

FURTHERMORE, WE DEFFY ANY RADIO PROGRAM MAN TO SHOW US ONE SHOW RECENTLY PRODUCED WHICH IS BIGGER IN ANY WAY THAN THE SHOWS WE'VE BEEN DOING FOR THE PAST SEVEN YEARS.

The record speaks for itself. We started name star shows and have continued that policy for the past seven years.

What other producer, other than Kermit-Raymond, can offer shows such as the half-hour transcribed series "HOLLYWOOD OPEN HOUSE" with Ray Bloch's orchestra, Jim Ameche as emcee, a guest star comedian, a guest star singer and one or more motion picture guest stars on every show? Such great names as: Jack Benny and his entire company, Marlene Dietrich, Pat

O'Brien, Lucille Ball, Bert Lahr, Bonita Granville, Milton Berle, Dick Powell, and literally hundreds more too numerous to mention and equally as big.

What other producer, other than Kermit-Raymond, can offer transcribed shows such as the great situation comedy show, "THE EDDIE BRACKEN SHOW," starring Eddie Bracken, William Demarest and Ann Rutherford and the entire orchestra and cast of the original CBS network show?

What other producer, other than Kermit-Raymond, can offer such great transcribed features as Dave Elman's "TOBBY LOBBY" with eleven years of network standing? The "JOHN J. ANTHONY" show with seventeen years of network standing? And such shows as the "FRANCIS LEDERER SHOW," "FAMOUS FATHERS," with guest stars such as: Ozzy Nelson and Harriet Hilliard, Deems Taylor, Lauritz Melchior, Lowell Thomas and others just as equally big? Shows such as the "MEAL OF YOUR LIFE" and "THE WOMAN" with guests such as: Gertrude Lawrence, Elsa Maxwell, Victor Borge, Fiorella LaGuardia, Ilka Chase, Burgess Meredith, Beatrice Kay, George Jessel, Margo and many, many others.

PRETTY IMPRESSIVE, ISN'T IT? Well then—"WHAT'S ALL THE NOISE ABOUT?"

If you really want transcribed radio shows that speak for themselves, drop us a line, give us a call or send us a wire.

KERMIT-RAYMOND SHOWS REALLY HAVE "SOMETHING TO MAKE NOISE ABOUT!" THEY "SPEAK" FOR THEMSELVES.

RADIO'S GREATEST SUCCESS\$ STORY

17 Years in Network Radio!

Eight years for the Ironized Yeast Company. . . . Highest sponsor identification in all radio.

Sets tuned in in Metropolitan New York, revealed that 42% of the radio listeners in the city constantly dialed to John J. Anthony.

For a long period of time John J. Anthony led all other programs on the Pacific coast.

For a period of ten years John J. Anthony delivered more per dollar spent than 90% of the programs on the air.

John J. Anthony holds a remarkable record of consecutive weeks on the air; 400 consecutive Sunday nights on Mutual; 269 consecutive Sunday nights on ABC. WITHOUT MISSING A BROADCAST.

Constantly one of radio's largest mail pullers. Millions of letters received to date.

NOW... available for local and regional sponsorship on transcriptions The same program format that has been so successful for so many years on the networks.

Two, Three or Five Times Weekly!
260 Shows Now Ready!

JOHN J. ANTHONY



WRITE — WIRE — PHONE

Kermit-Raymond

CORPORATION

11 EAST 52nd STREET, NEW YORK (22)

ELdorado 5-5511

FCC Follows AVCO Ruling in KMED Sale, Awarding Bid to Second Buyer

Washington, July 8. In one of the first cases of its kind since the controversial AVCO transfer procedure was put on the books, the Commission last week turned thumbs down on the first bidder for a station and promptly awarded it to a second buyer.

The decision approved the sale of station KMED and FM affiliate, Medford, Ore. from Mrs. W. J. Virgin to the Medford Radio Corp. Rejected

buyer was the Gibson Broadcasting Co., which signed the original sales contract with Mrs. Virgin. Both bidders went through competitive hearing on the sale.

(Only recent case like it involved sale of a Pittsfield, Mass. station, where the two competitors for the station resolved their conflict without waiting for outcome of an FCC hearing decision.)

Under the FCC order, Mrs. Virgin

may refuse to sell to the Medford company, though both bidders had made her the same deal. Her stations went for \$250,000 and, in addition, she was to get a \$20,000 stock interest from either party.

The Commission said it was preferring the Medford group on the basis of "local residence of all of its officers and knowledge of the community." Latter Gibson, principal in the Gibson company, is a California publisher and broadcaster, whose manager promised to spend bulk of his time in Medford.

Gibson is probably the only broadcaster in the business who has lost out on two sales bids in the past two years.

TERMS SET FOR WINS' YANKEE PRO GRIDCASTS

WINS, N. Y., will again carry the Yankee pro football games this season, in a most unusual arrangement. Yankee management guarantees to pay station a \$600 fee for each game, and the charges and engineering and announcer costs, even if series isn't sponsored.

Games were sponsored by Pabst last year, and undoubtedly will be sponsored again, although client hasn't been set yet. WINS have the ball club on a two year deal, for '48 and '49.

All games will be live (also unusual, in that two will be played on the Coast). Series will cover 14 games in all, plus a playoff game. Season begins Aug. 31 in Buffalo, and ends Dec. 14, 1st of Allen and Russ Hodges, who do the Yank baseball games now, will be the announcers.

Peed-Dee Network

Charlotte, July 8. Stations in portions of North and South Carolina are combining to form a vast network covering the PeeDee area bordering both states. Plan was developed at a recent meeting of representatives of stations at Whiteville and Lumberton in North Carolina, and Sumter, Florence, Bennettsville, Conway and Hartsville in South Carolina.

An organization was formed and named the Southern Network, Inc. Melvin Purvis of Florence, S. C., was elected president. The radio men in the organization meeting estimated that a listener coverage of 1,000,000 can be attained.

Main Difference in U.S. British Comedy Shows Is Money, Sez BBC Comic

Tommy Handley's BBC show and one of the permanent panel members on the British version of "20 Questions," is in the U. S. with his wife on their first visit to these shores. This week they're in Florida, but next week they'll return to New York so that Train, a veteran vaudeville act who specializes in dialects, can keep several air question dates, including Barry Gray's show, "20 Questions" and "Luncheon at Sardi's," all Mutual aires.

Train was asked, few days after he arrived in the U. S., if he'd listened to any of the comedy shows on this side. He hadn't, since arriving, he said, but he was familiar with most of the top shows because they were aired via Armed Forces Radio in England during the war.

"What's the main difference between the British and U. S. comedy shows?" he was asked. "The money," he replied.

He said Al Barker, James Mason's manager, who also arrived in New York within the last fortnight, had tried to get him in going to Hollywood, but he was not interested. Although he freelances and is not bound by any BBC contract, he is satisfied with his BBC and vaude stints, he said. He just finished a second-billing run at the Palladium.

San Antonio — Charles Fletcher has joined the control staff of WOAI here.



HELEN CARROLL AND THE SATISFIERS

Starting 3rd Year, September 8th ON

CHESTERFIELD SUPPER CLUB

NBC Coast to Coast

Just Concluded 4 Weeks

PARAMOUNT, New York

Heard on RCA Victor Records

Exclusive Management

F. C. O'KEEFE
RKO Building, New York 20

ANDY RUSSELL

Starring

THE LUCKY STRIKE HIT PARADE

Saturday N.E.C.

CAPITOL RECORDS

United Artists' "COPACABANA"

None Exclusive for Radio or Pictures

THE PIED PIPERS

Featured on

THE LUCKY STRIKE HIT PARADE

Saturday N.E.C.

CAPITOL RECORDS

None Exclusive for Radio or Pictures

PAGE Cavanaugh TRIO

Featured on the JACK PARR SHOW FOR L.S.M.F.T.

Sunday N.E.C.

R.C.A.-VICTOR RECORDS

Samuel Goldwyn's—"That's Life!" Warner Bros.—"Romance in High Heels" Paramount—"Jungle Jingle Jingle"

None Exclusive for Radio or Pictures

CONNIE HAINES

Featured on

THE ALEC TEMPLETON SHOW

FOR STANDARD BRANDS Sunday N.E.C.

MERCURY RECORDS

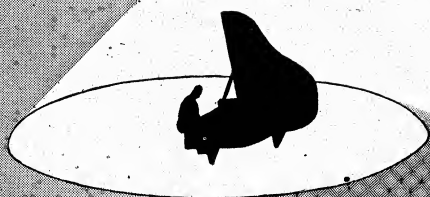
None Exclusive for Radio or Pictures

ERNIE FILLICE QUARTETTE
Featured on the ABC Network
Capitol Records
Paramount's "The Big Clock"
None Exclusive for Radio or Pictures

Personal Management GEORGE "BULLETS" DURGOM

Announcing New Office
8580 SUNSET BOULEVARD
Crestview 5-2009

ALEC TEMPLETON



Presented By—
CHASE and SANBORN

Sundays—8:00-8:30 p.m. **EDST**
NBC—Coast to Coast



DOROTHY AND DICK

America's Most Popular Breakfast Team
7 Days a Week ★ 21 Contented Sponsors

WOR • 710 on your dial



Watch this
New 18 year
old singing
star zoom
to the TOP!

Congratulations!
VIC DAMONE
ON YOUR *NEW* RADIO SHOW FOR
PET MILK
CBS COAST TO COAST
Every Saturday Night
WE'RE PROUD TO HAVE YOU ON.
MERCURY RECORDS

YOUR FIRST RECORD RELEASE
'IVY' and 'I HAVE BUT ONE HEART'
is really going to town!
BUT WAIT TILL THEY HEAR
'YOU DO'
AND
'ANGELA MIA'

* Available August 1st

FCC Postpones FM Hearings

Washington, July 8. Combined pressure from the FCC and the FM Assn. was successful over the weekend in persuading Rep. Evan Howell (R., Ill.), Chairman of the House Interstate Commerce radio subcommittee, to postpone indefinitely scheduled hearings on FCC's 1945 decision to shift FM upstarts from its prewar spectrum position.

The Congressman early last week set today (Tues.) and tomorrow as hearing dates on a bill introduced by Rep. William Lemke seeking to return the low-band (around 44-50 meg) channels to FM broadcasting. Lemke's bill is one of four pending before the House radio subcommittee and is generally thought to have gotten its impetus from Commander Eugene McDonald, president of Zenith Radio Corp., one of the most active crusaders to retrieve the prewar channels for FM. (Zenith is one of the few radio firms which have manufactured FM sets equipped to receive both the prewar and post-war FM bands.)

The committee had asked FCC Chairman Charles R. Denny, Jr., to testify, but he begged off on ground that he must stay in Atlantic City to run the special round of the world telecommunications conferences which opened this week. (Denny's job in winning postponement was helped somewhat by the fact that Rep. Charles Wolcott (R., N.J.), Chairman of the House Interstate and Foreign Commerce Committee, was in Atlantic City for the sessions too.) Naturally, FCC is "agin" the Lemke proposal.

Feeling on Lemke's proposal is divided in ranks of the FM broadcasters as well. Biggest boosters of the legislation are Zenith; FM inventor Edwin Armstrong, and a few other radio companies who have two-band FM sets on the market. Television broadcasters are dead-set against it since it would mean they would lose their No. 1 video slot to FM.

It is understood that Judge Roy Hofheinz, FMA prexy, and others on his board are of two minds on the bill, so did not wish hearings at this time.

Counterpart of the House bill—though not as a companion measure—was introduced in the Senate last session by Sen. Charles Tobey R., N. H.

Field to Have Three FM Stations Ready by Jan. 1

Chicago, July 8. Howard Lane, Marshall Field's radio adviser, revealed here last week that Field stations are going into FM construction as soon as possible and that three stations would have FM operation by Jan. 1.

Although cramped for space, City's WJJD will put an FM antenna on top of 230 N. Michigan blvd. WSAI, Cincinnati, will build a structure in Price Hill section this fall and KOIN, Portland, Ore., will also erect an FM station on its present location. WJJD begins \$8,000 test operation this week on limited schedule. Well informed sources look for the station to move into the new Chicago Sun building as soon as it is completed. (See story in LITERARY section.)

Lane disclosed that Field has asked the Port Myers, Fla., police radio to relinquish its call letters, WPMF, last two letters same as his initials, in exchange for free Port Myers publicity over WJJD during the winter months. Request is now being considered by local board.

WDVA's Pre-Prem B.O.

Danville, Va., July 8. Station WDVA, new 5,000 watts nighttime-1,000 watts daytime Mutual affiliate here, made its air debut June 29 with a healthy chunk of its time sold ahead of the first broadcast. Walter M. Windsor, general manager, reported the station got under way with 60% of program availabilities and 80% of spot availabilities sold locally, signed contracts for local business alone representing a volume exceeding \$115,000 for the first year.

Teeoff took the form of a 90-minute dedicatory broadcast presented before an audience of 2,500 townspeople. Regularly scheduled programming was launched the following day. Station is on the air from 5:30 a. m. to 1 a. m. daily.



VICKI VOLA

"MR. DISTRICT ATTORNEY"
(MISS MILLER)

"EXPLORING THE UNKNOWN"

"RADIO READERS DIGEST"

"SECOND MRS. BURTON"

"PERRY MASON"

115 Newbury St.
Boston 16, Mass.

400 Madison Ave.
New York 17, N. Y.

Sweet Music

BY

RUBY NEWMAN

AND HIS
ORCHESTRA

NOW AT

HOTEL STATLER
BOSTON

DECCA RECORDS



THIS IS NOT A PICTURE OF HENRY MORGAN BUT IT'S GOOD ADVERTISING, ISN'T IT?

BOOKING:

M.C.A.
WIZ
A.B.C.

PERSONAL MGMT.:

COAST: EVA MORGAN
1181 N. WHITLEY
HOLLYWOOD
N. Y.: HENRY VON OST
365 5TH AVE.
NEW YORK



GEORGE AND GRACIE

Beginning a New Season

FOR

MAXWELL HOUSE COFFEE

ON

The National Broadcasting Company

AMERICA'S TOP HEADLINE SINGING GROUP

RCA VICTOR
FAVORITES



Personal Direction
ED KIRKEBY
2908 R.K.O. Bldg.
New York 20, N. Y.
Ph. Circle 4-9344

DEEP RIVER BOYS

R.C.A. Victor Records

All Major Networks—U. S. and Canada

Radio Guest Stars—Philco Hall of Fame—Hobby
Lobby — Kate Smith Show — Jack Smith Show

Associated Program Service — Lang Worth
Feature Programs — N.B.C. Theatres and
Their Nation-Wide Associated Radio Stations

Bill Robinson-Deep River Boys Concert Revue
(Coast-to-Coast)

All Major Theatres and Clubs

1ST KANS. FM NETWORK GETS ITS TEEOFF IN K. C.

Kansas City, July 8.

Groundwork for the first FM network in this area has been laid here in a deal between KOZY, local FM pioneer, and WIBW-FM, which recently got going in Topeka. Deal has been set by Ben Ludy, gen. of the Arthur Capper radio stations (KCKN, Kansas City, Kan.; WIBW and WIBW-FM, Topeka) and Robert Wolfskill, manager of KOZY.

First hookup on the net was worked out Sunday (8) with KOZY feeding its "FM Variety Hall" at 8:30 Sunday eve to WIBW-FM. "Variety Hall" is KOZY's top sustainer, a live talent show produced by Jack Pierson. KOZY will begin taking programs of WIBW-FM origination within two or three weeks, as soon as new studios are completed here on the 15th floor of the Porter building.

Schedule of exchanged programs will be gradually increased, Ludy said, and other FM outlets of the area may be invited to the new net.

Quimet to Head CBC's French Lingo Network

Montreal, July 8.

Appointment of Marcel Quimet as director of the CBC's French-language network, with headquarters in Montreal, was announced here.

Quimet, director of talks and public affairs for the CBC and formerly one of its war correspondents overseas, succeeded pianist and orchestra leader Jean-Marie Beaudet, who has been named regional director in Vancouver of the CBC's International Service. Ira Dilworth, CBC regional representative in British Columbia, becomes general supervisor of the International Service in Montreal. All appointments are for two years.

Dallas—Sidney Fietzsch has been named news editor of WFAA.

ROBERT J. SHAW

AUTHOR

MR. DISTRICT ATTORNEY

and

"CHRISTOPHER WELLS"

(Premiere on CBS, Sunday, September 28)

DON DUNPHY

America's Top Fight Announcer

ON

Gillette's Cavalcade of Sports

Boxing Every Friday Nite

At 10 P.M., EDT, Over ABC Network

Also Sports Director

WINS, New York

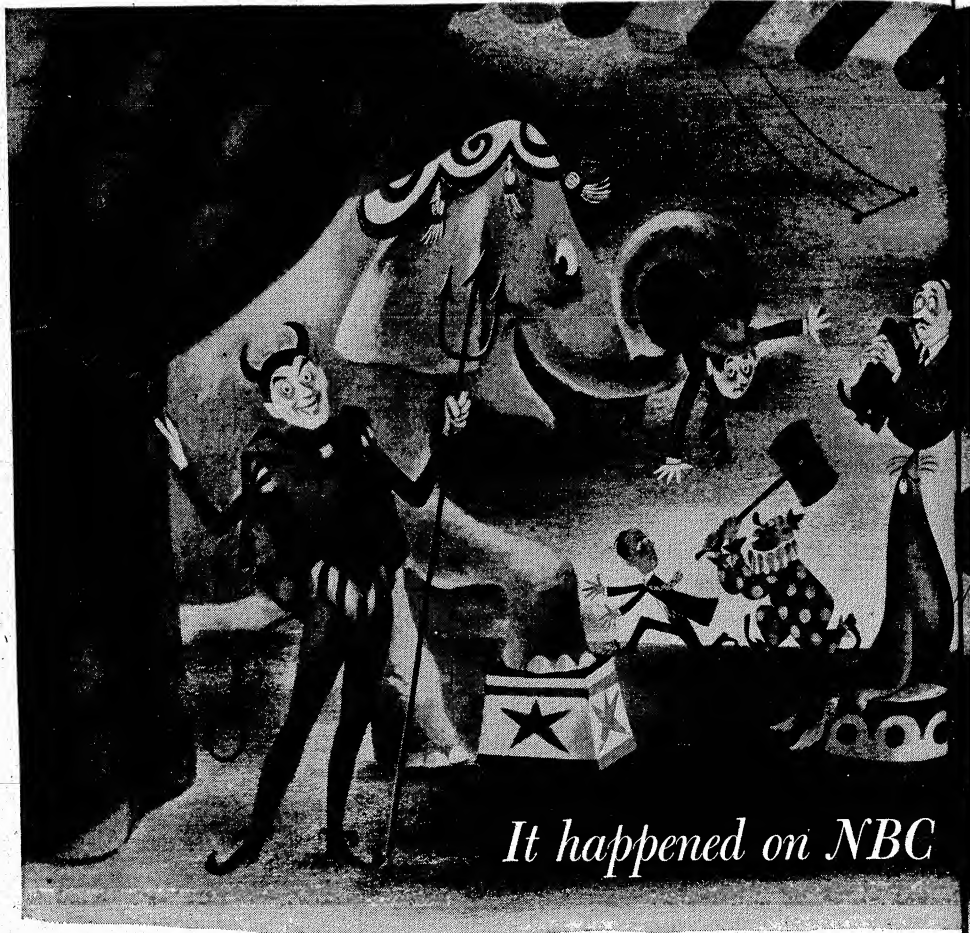
MURRY WAGNER IN HOLLYWOOD

Announcing
5 A WEEK

"Double or Nothing"
COAST TO COAST
FOR CAMPBELL'S SOUPS

6 A WEEK

For **Peter Paul
Confections**
Both on CBS



It happened on NBC

STORY OF A PARLOR GAME ★ Great grandfathers and grandmothers of today's radio fans first played Truth or Consequences when America was young and the Swiss music box and stereopticon foreshadowed radio and television. It remained for Ralph Edwards to take the game out of the antimacassar age and streamline it to fit twentieth century standards of hilarity.

Pennies have played an important role in Edwards' hectic career. He was down to his last one when he had the idea for Truth or Consequences. He went on the air

with the show in March 1940. Five months later, sponsored by Procter and Gamble, the man and his idea moved to the Saturday night spot on NBC they have occupied ever since. In 1943, as a "consequence," Edwards asked listeners to send a penny to a woman who had missed her question. By the end of the week the bewildered woman had more than 800,000 pennies. She bought War Bonds for her 17-year-old Marine son.

Well-aimed custard pies and seltzer bottles; a trained pig, an elephant, a camel and four bloodhounds; stunts



that carry participants from coast to coast; contests such as the one that recently landed \$18,000 worth of awards in the lap of a lady who identified the voice of Mrs. Hush—all these are the “props” of Truth or Consequences. Wackiness and zaniness are their stock in trade. Yet during the war Edwards and Truth or Consequences sold millions of dollars worth of War Bonds, and the contest that awarded \$18,000 worth of gifts incidentally garnered \$400,000 for the March of Dimes, the largest single contribution ever made to that cause. Time and again

this program has demonstrated the power of the spoken word to move people to action.

How to play a Parlor Game? Let a man who is the life of any party make up the rules. Use the powerful facilities of NBC to put it into millions of parlors. Let the vast NBC audience participate by proxy. Give it the association of other great programs heard on NBC. The consequence: a Saturday night *must* for all America—a program whose name is synonymous with the product it advertises—a program that Duz everything for fun.



...the National Broadcasting Company

British Gov't Harkens To Newspaper Opposition; Keeps BBC Out of Ad Biz

London, July 8. Sponsored radio as far as the British Broadcasting Corp. is concerned is still out. The British government has asked renewed applications from advertisers and M. P.s that the BBC should be split into commercial and non-commercial programs.

Government stated that the Newspaper Proprietors Assn. were opposed in principle to the introduction of any system of sponsored radio broadcasting in this country. They considered it to be detrimental to the interests of the public as listeners, unnecessary from the point of view of advertising. This had influenced the government.

CBS GETS READY FOR FM ON COAST

Hollywood, July 8. CBS has started construction of its 50,000-watt FM transmitter atop Mt. Wilson, 5,670 feet above sea level. Equipment will be available for installation toward first of the year and actual operation a few months hence.

One-story building will house all facilities, with 60,000-watt diesel generator standing by for emergency use. Site adjoins location of television transmitter, to be constructed at a later date.

Relicense Don Lee

Hollywood, July 8. Pending the outcome of the FCC's investigation of its alleged broadcast irregularities, the Don Lee chain has had its AM, FM and television operations temporarily relicensed until Oct. 1.

Operations covered by the 90-day ticket are Coast key outlet, KHJ, KHJ-FM and WEXAO, experimental video station.

which thought that the views of the newspapers should be taken into account.

The BBC research department conducted a public opinion poll on the question of the introduction of commercial broadcasting. People were asked whether they would or would not favor its introduction in either or both of two forms.

One suggestion to raise more money for the programs is that time be sold to advertisers in exchange for allowing them to announce their products on the air. The other question is whether Parliament should permit one or more commercial stations financed by advertisers to operate in this country in opposition to the BBC.

But the fight for state-run sponsored radio is going on, and there is strong Parliamentary support for the idea. Reaction to this growing support is seen in the activities of agents who are making tentative secret contracts with star entertainment names to join them if sponsored radio wins.

One estimate of these secret contracts in the hands of a few agents alone is \$50,000,000. Topline BBC producers and personalities also have "gentlemen's agreements" to work on commercial radio shows the moment that becomes possible.

Meanwhile, Luxembourg, Eire and Monte Carlo are putting out commercial programs, many of them directed at British listeners, but reception of these stations in Britain isn't as good yet as prewar and the improvement of BBC programs has lost them vast proportion of their old listeners. Restrictions on export of British currency for radio advertising purposes are also still hampering the expansion of these Continental sponsored programs. Currency restrictions are unlikely to be eased for some time because of Britain's serious economic difficulties.

'What Am I Offered?'

Hollywood, July 8. Gary Moore and director Herb Sanford are pitching an "unemployed party" in Hollywood Saturday afternoon (12) and a rock of the topdrawer names of radio are on the guest list, among them Dinah Shore, Giny Simms, Abbott & Costello, Alan Young, Eddie Bracken, Joan Davis, Bob Burns, Tully Valles, Hoagy Carmichael, Jack Haley and Patsy Casterus. Invites tell them to bring their own refreshments.

Most popular feature of the party will be a roped-off arena in which talent buyers of the top agencies will be invited to look over the "availabilities."

KXLW Ordered to Vacate 6G Transmitter Site

St. Louis, July 8. KXLW, with studios in Clayton, St. Louis County, last week was ordered by Circuit Judge Amanda Brackman of Clayton to move its 205-foot transmitter site, which was erected last January at a cost of \$6,000. Station was given six months in which to comply with the court's order.

Action was taken because excess of the St. Louis Broadcasting Co. owners of the station, are alleged to have violated the zoning ordinance of Olivette, residential district in the county, by erecting the tower in that area. Station contended the zoning ordinance is not never enforced and announced it would appeal.

KYW's Vox Pop at the Sea

Philadelphia, July 8. The Boardwalk at Atlantic City, Sunday (8), became the locale of a new "Man On The Street" show over KYW, with Alan Scott interviewing vacationers at the famous resort. Freem show originated at Steel Pier. Future spots will be in front of Convention Hall, the hotels, and piers.

Kearns Throws 8-Point Indictment Vs. Petrillo's AFM: 'It's a Monopoly'

Petrillo Lauded Before Canada Committee; U.S. Press The Cause of It All

Ottawa, July 8. Couple of weeks ago a Member of Parliament, on the parliament of radio committee, said James C. Petrillo wasn't liked in Canada. This week the American Federation of Musicians got a chance to talk back to the committee.

Walter Markham, Canadian executive officer of AFM, told committee in terms that the said parliament doesn't often hear, that Petrillo was not a dictator and the Canadian action of AFM, to which 10,000 Canadian musicians belong, was "very proud" of him as president.

Replying to a question, Murdoch said if AFM in the U.S. decided to go on strike, Canadian musicians would go on strike, too.

Cal Miller, western MP, asked Murdoch if Petrillo were not a dictator, then why did Congress pass restraining legislation? "If any member of the Canadian House of Commons proposed the kind of damfool legislation that is proposed in the U.S. Congress," Murdoch replied, "he would be laughed out of the House!"

Murdoch blamed U.S. newspapers for attacks on Petrillo, adding that 330 U.S. newspapers owned radio stations and had to hire AFM members so they wrote stories and drew cartoons lampooning Petrillo which, he said, Murdoch, the Canadian people, "swallow whole."

Murdoch also blasted Canadian independent stations most of which, he claimed should not be licensed. "All they do is milk the station and live on recordings."

An eight-point indictment of James C. Petrillo and the American Federation of Musicians is contained in the statement by Rep. Carroll R. Kearns (R., Pa.), with which the hearings of the House Labor subcommittee opened yesterday (7). Kearns, who carries an AFM card, is chairman of the sub-committee, and sought to bring to the attention of Congress the union and its charges against the union and its president which have come to the committee from all parts of the country.

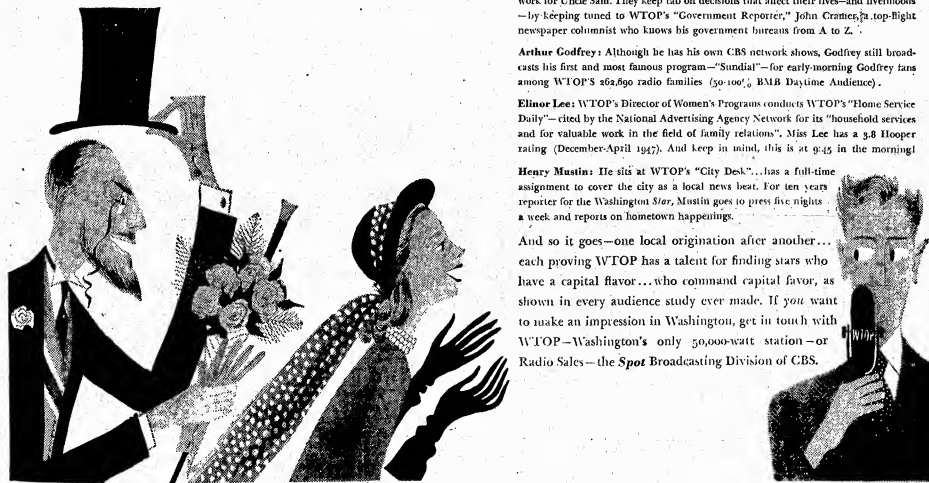
He said in part in his statement: "It has been developed through our investigation that the American Federation of Musicians is so unique in its organization and operations that there is some doubt whether or not it is a regular labor union entitled to the protection and exemptions of our federal statutes, such as the Norris-LaGuardia act."

"From the complaints filed with this committee and the investigation which has been conducted, it appears that the AFM is distinctive from other labor unions in the following respects:

"That the vast majority of its membership is composed of people who do not have their entire livelihood as musicians. It has been estimated that not over 10% of your membership are employed exclusively as musicians."

"In the average union payments are made to its members for services actually rendered either on a piece-work, hourly, daily, weekly or monthly basis. The investigation of our committee indicates that your federation, by means of a strike, has forced the recording industry to pay approximately \$2,000,000 as tribute to all of the members of your organization in order to secure the continued services of those members of your federation who were (Continued on page 80)

TOP HATS DON'T RATE IN WASHINGTON



Washingtonians are different. They'll take a top-hatted statesman in their stride. But they'll hang on to every word of a hometown favorite, will listen to such capital favorites as these WTOPers:

Jay Carmody: On Sunday afternoons, the Drama Edition of a Washington paper treats WTOP listeners to news and notes about screen and stage entertainers in Washington. Annual trips to Hollywood and monthly jaunts in New York give Carmody and WTOP listeners intimate stories about the stars.

Austine Cassini: "The people other people follow" and hundreds of thousands of those "other people" read her society column in the Washington Times Herald and in more than 100 other newspapers. Austine Cassini's D.C. fans also hear her three times a week on WTOP—Washington's only 50,000-watt station.

John Cramer: 237,000 people—one out of every three employed Washingtonians—work for Uncle Sam. They keep tab on decisions that affect their lives—and livelihoods—by keeping tuned to WTOP's "Government Reporter," John Cramer's top-flight newspaper columnist who knows his government bureaus from A to Z.

Arthur Godfrey: Although he has his own CBS network shows, Godfrey still broadcasts his first and most famous program—"Sundial"—for early-morning Godfrey fans among WTOP's 562,890 radio families (5p-10p, BMR Daytime Audience).

Elinor Lee: WTOP's Director of Women's Programs conducts WTOP's "Home Service Daily"—cited by the National Advertising Agency Network for its "household services and for valuable work in the field of family relations." Miss Lee has a 3.8 Hooper rating (December-April 1947). And keep in mind, this is at 9:45 in the morning!

Henry Mustin: He sits at WTOP's "City Desk"...has a full-time assignment to cover the city as a local news beat. For ten years reporter for the Washington Star, Mustin goes to press five nights a week and reports on hometown happenings.

And so it goes—one local origination after another...each proving WTOP has a talent for finding stars who have a capital flavor...who command capital favor, as shown in every audience study ever made. If you want to make an impression in Washington, get in touch with WTOP—Washington's only 50,000-watt station—or Radio Sales—the Spot Broadcasting Division of CBS.

WHO on Emergency Basis During Flood Disaster

Des Moines, July 8. WHO, Des Moines, went on a full-time emergency basis when the greatest flood in 44 years hit the city from two rivers last week. Setting up lines in flood control headquarters, 12 WHO staff members bested 16 live shows plus five tape recordings made at flood scenes within a 15-hour period. WHO stayed on the air during the entire night to carry flood news and warnings.

SPORTS CELEB AIR SERIES

Chicago, July 8. New package firm dealing with stories about sport celebrities was formed here last week by Jack Strausberg, who syndicates sports features. "Now I'll Tell You." Radio series will cover same field. Firm has over 10,000 stories that have been collected in past 20 years by Strausberg. Firm, which operates under name of Jack Strausberg Co., will also package stories for tele and other visual media.

Making the best even better!

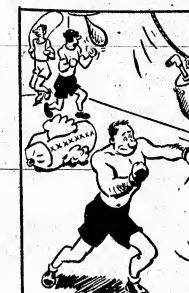


NOW—
along with
"The Texas Rangers"

A sure-fire give-away or self-liquidating offer! Attractive 48-pages of Original **Songs The Texas Rangers Sing** and scrap-book album. Provided sponsors of "The Texas Rangers" at cost! Write for full details.

The Texas Rangers

AN ARTHUR B. CHURCH PRODUCTION
PICKWICK HOTEL, KANSAS CITY 6, MO.



Television Reviews

Continued from page 71

HOBBY-LOBBY

WBNS-TV, Columbus, Ohio
Producer: Wes McKee
Writer: Roger Muir
30 Mins.; Thursday, 8:30 p.m.
WBNS-TV, Columbus, Ohio

One of the chief faults found with Dave Elman's "Hobby-Lobby" show when it toured the various radio networks several years ago was that the many of the hobbies demonstrated needed some visual clarification. In transferring virtually the same package to television, Elman has obtained that visual quality. Whether the same format makes for a good tele show, however, is another matter.

Elman, as is premised in the second half of the General Foods slot on WBNS-TV, Thursday, 8:30 p.m., is interesting enough. It will require considerably more polish and production values, though, if it is to hold on as permanent video fare. Evidently believing that the tele medium in and of itself was enough background for the show, Elman and Young & Rubicam producer Wes McKee seemed to have forgotten that tele presents its own problems. As a result, Elman was often talking before he appeared on screen as he roved from one set to another, some of the guests were left standing bewilderedly idle after they finished their stunts, etc.

Elman handled himself well before the cameras and, with the aid of his hobbyists, managed to hold the viewers' interest. Show started slowly with a demonstration of old timepieces but gained tempo rapidly as Elman introduced a trick typist who made like Bill Robinson's tapping feet and another guy who owned the calico robe in which George Washington died, including some of the alleged Washington blood that stained the robe.

Unable to influence any of its individual member companies to bankroll the show, G-F took it on as an institutional plug. Commercials, consequently, were confined to the opening and closing credits. NBC director Roger Muir handled his end of the work well. *Stat.*

WOR

Continued from page 69

World's e.t. customers to "come over" and it's expected the World presenting plant turning out WOR's disks will limit its output to these orders and its own library. Muzak is said also to want to withdraw from the e.t. field and confine itself to its pipe-music operation.

WHN is understood to be blue-printing plans to invest approximately \$500,000 into new equipment and redecorating in connection with its move into the Fifth Ave. quarters, which will give the indie considerably more floor space. Lowy's is expected to take over WHN's present offices and studios for other operations.

It's expected MGM Records will use the new WHN studios for some of its platter-cutting sessions. World Broadcasting, incidentally, has a new general manager, Alfred J. Kendrick having been named to the post by Decca presy Jack Kapp.

Radio Gossip Platter Cut By Denver Post Air Critic

Hollywood, July 8. This should be known as the critic takes a chance. "Backstage in Radio," new platter is being whipped up here by Ken White, radio editor of the Denver Post, and Mal Boyd, radio and the latter doing the producing.

Idea combines either his platter a la the Hollywood film platter shows with interviews and a "radio-torial." all on a national basis. Initial test disk has been made here and White is ready to fly in for other recording sessions if necessary.

Coast RDG Bides Time

Hollywood, July 8. Radio Directors Guild at a meeting last (Monday) night decided to wait the arrival from N. Y. of a committee to negotiate with the A.F.M. before voting on whether to sustain the eastern group. Members here want to know more about the national negotiating committee before taking steps. Eastern committees are due shortly.

Variety, July 2, 1947

New Act

BERYL DAVIS
Songs
1 Min.

Straud, N. Y. Beryl Davis is a definite new song personality, whether for theatres or smart cafes. And for radio and records there can be no questioning those media as being her forte right now. She's got a voice, has this attractive brunet from England, and it's pleasant surprise to find, for a change, a singer who uses a mike but certainly manifests enough to indicate that, if need be, she can do without it.

This is Miss Davis' first major imperson engagement in America. . . But that voice, with its careful phrasing and lyricism of ballad or rhythm numbers (both of which she does well), captures her audience from the moment she walks on. An excellent taste in gowning is no small factor in her click.

There's no doubt though of the immediate impression she registers with the song because of straight ability. . . Her interpretation of "Love You" is really socko. "Sunday Kind of Love" she whams over, a No. 1 sock by a No. 1 songstress. With time her RCA Victor disks should prove another plus factor. *Kohn.*

CIRCLING THE KILOCYCLES

St. Louis—KXOK, which sponsors a safety program tagged "So I Can't Happen To You," last week dished out "Safe-Courtesy" awards to 40 St. Louis motorists. Winners are selected by a committee of 12 safety conscious natives who observe acts of safety and courtesy on the city streets. These are reported to a jury of three which make the final selections. Latest recipient of an award is Mrs. Virginia Sexton, wife of Jack Sexton, program director at KMOX.

daily "Women's Exchange" chat program on KQV. Cleveland—Studebaker Corp. has renewed "Personalities in the News" on WTAM for the remainder of the year. Five-minute stint, 5:30 p.m. Monday through Friday has been on since Oct. 1945. Having successfully completed a 13-week stint, Jim Brown Stores has signed Jim Chapman, the "Modern Farmer" for 39 weeks. Monday through Saturday, from 6 to 6:45 a.m.

Murdoch also hit at the Canadian Assn. of Broadcasters, central body for Canadian indie airmen, as an organization which had never been able to agree on a policy with AFM.

Philadelphia—Peter Roberts, with XXV since 1942 as staff announcer, has resigned to take staff announcing post with NBC in New York.

Salt Lake City—Slow down in retail business is being met with heavy load of spot announcements promoting "Downtown Days"



BERYL DAVIS

ON

RCA VICTOR RECORDS

EXCLUSIVE MANAGEMENT

Willard Alexander, Inc.

30 ROCKEFELLER PLAZA, NEW YORK

"When he started training on Wheaties we had to switch to a boiler."

RCA-Victor Takes New Stance In Repeated Release Date Disputes

Constant snarl between music publishers and recording companies over the placing of release dates on tunes, and the frequent violation of them by disks, took a new tack last week. Eli Oberstein, head of RCA-Victor artists and repertoire division, threw the situation assets that he applies to publishers of tunes stemming from pictures, back at the latter. In the future, he states, RCA will abide by all release dates imprinted on new songs by publishers, but at the same time, he's going to hold off release dates when a film company defers the general release of a film and the publishers of the tunes thereinafter make an attempt to defer the disk debut of the songs.

Oberstein asserts that the onus is always on the recording company when one jumps a release date on a song, but when a publisher occasionally sets back a previously fixed date to coincide with the deferred release of a film, the diskers only squeak. He has laid out his practices make a muddle out of schedules all the way down the line, from the actual yearling of the disk from already printed release schedules to the temporary sidetracking of expensive promotion and exploitation put behind them. He therefore will refuse to delay tunes in the "reunions" section, clinging always to the original release date.

Oberstein pointed to the tune called "Smiley, Smiley," from M-G's "Spring Holiday" ("Ah, Wilderness"). He said it recorded by Tony Martin and the tune was not scheduled to be fitted into a certain pattern of Martin releases. Robbins Music, which owned the tune, had to delay it just prior to its release and gummed up Victor's entire schedule.

Dismissal Demed In Peer Song Action Vs. Disney, Santly-Joy

Walt Disney Productions and Santly-Joy last week failed to win dismissal of a complaint filed against them in Federal Court by Southern Music in connection with publication rights to the score by Ray Gilbert for the Disney film, "Son of the South." Defendants argued that the court lacked jurisdiction but this was denied by Judge Henry W. Goddard.

Southern claims the rights under two written contracts. First, dated 1942, and 1943, provided for Southern to retain exclusive rights to the tunes written for Disney pictures. The second contract was made between International, Disney and Gilbert, dated June 24, 1943, whereby Peer agreed songwriting job. However, one condition was that Disney would assign to Gilbert publishing rights to Peer on Gilbert's tunes.

Charging that Gilbert wrote three numbers for "Son of the South," Southern claims that Gilbert made an agreement by copyrighting "Son of the South," "Zip-a-Dee-Dee-Dee," and "The Goodbye Home Laughing Place" in his own name and assigning the publishing rights to Santly-Joy. Southern's allegations against Gilbert claimed for \$600,000 damages against Gilbert for failure to properly exploit and publish songs written under the Feb. 1943, contract.

Lang Joins Fisher Co.
Revivification of the Fred Fisher music catalog was under way last week with the advent of George Lang to the firm as general manager. Formerly, Mary Fisher, who has been working for some publishers, had taken over her mother's catalog as professional manager.

Fisher's brother, Danny Fisher, is handling the firm's Coast interest, and a Chicago man will be added.

Novice Finds Out What It Is to Baton at Carnegie

Carnegie Hall, New York, went through a new experience last week, after having become quite accustomed to the blasting of swing and jazz bands within its hallowed halls. Latest experience found a young man, 17-year-old Dayvin Schoenberger, as top man with the guest band. He won a string of donated prizes as long as his conducting arm, including \$500 in cash, a three-week all-expense trip to the West Indies, an RCA television set, etc. He won out over a 70-year-old grandpa from San Francisco, one of four sectional finalists.

Hotel Edison N.Y., Maps Expansion Of Name Policy

Edison Hotel, New York, apparently intends going into a bigger name game. The hotel, one of the best in the Green Room. Hostelry is planning to reopen the room that housed the late George Gershwin, a few seasons back and is supposed to have made a bid for Tommy Dorsey's exclusive to open it September, which would be just about the time Dorsey is due in N. Y., with his band. The hotel's new policy is to trademark disc-jockey shows over WMCA, N. Y.

In moving its band policy to the latter room, the Edison intends keeping the current Green Room, which housed Blue Baron's orchestra most of the past winter. In operation. A small cocktail combo would be spotted there.

Meanwhile, the Blue Room of the nearby Lincoln hotel, also a name band spot but one that used more expensive, swing style bands before and during the war, remains closed. This spot shuttered for refurbishing last year and last winter. The hotel has resumed it was flooded due to a broken pipe, and all the newly in agency and the past winter. Both the Edison and Lincoln are Maria Kramer operations.

HOLIDAY BIZ STRONG IN EASTERN DATE DATES

One-night and location biz in eastern dates all over the east did fairly well over the long holiday week. The gene-biz boys good weather helping to swell the take. Individual reports from various spots in the east are being received, although there were a number which barely broke even. Majority, however, particularly the store spots, did well.

In virtually all instances, however, the agents have been good. Thursday (3) did not materialize. Apparently many in the eastern one-night territory were looking for weekend trek and b.o. totals were light in comparison to expectations. Some of the locations got the same drubbing.

Jo Stafford's New Deal

Jo Stafford and Capitol Records have agreed to a new contract to replace one soon to expire. Singer is now in New York and probably won't actually sign until her return to the Coast.

SEEKING REPAIRS

James C. Petrillo's testimony Monday (7) Washington, D. C., during hearings on a Congressional investigation into the American Federation of Musicians, at least gave recording companies a clearer inkling as to his intentions when the current contract between them expired. Petrillo made it clear to his questioners that it is at the moment the intention of the AFM not to renew the current contract with the disk manufacturers, an agreement which demands a royalty to the union payment on each recording sold. This clause is outlawed by the Taft-Hartley law.

Petrillo also reiterated his recent statement, made at the American Federation of Musicians convention in Detroit, that the AFM was studying the possibilities of itself going into the recording business, D. C.

So far, Petrillo statements in New York have apparently made little impression on the disk manufacturers. They fully expect Petrillo to sue to renew the contract now in force, and to sue Petrillo to sue the legal staffs of all are delving deeply into the provisions of the Taft-Hartley act to determine to what extent the law can effect a Petrillo move in that direction.

As for the AFM going into the disk business itself, virtually all companies feel it's unlikely because of the difficulties in establishing such a setup. In addition, to sell recordings, as most indie manufacturers have found out since the end of the war, requires good tunes, first, backed by name artists. And since these tunes are not being turned to major companies—contracts which aren't likely to be disturbed by Petrillo's rating in establishing recordings—they're unfrail of Petrillo's plans.

Meanwhile, none of the companies seems to be scheduling any extra disk sessions to stock up against most of the major acts. It is probable that they will as the expiration date of the contracts draws near. Most of the majors are not working material, some asserting they could go on releasing material for three or four years if a strike was called immediately.

Wonders Leaves GAC for Spike

Hollywood, July 8. Long speculation as to the position of Ralph Wonders with General Artists Corp., following the recent switch of Spike Jones from the agency to the Music Corp. of America, was resolved last week. Wonders quit to become personal manager of another artist.

Wonders, long head of the GAC Coast office, had been in the firm, had been taking care of Jones' bookings and business affairs for some time, and was in time with the combo when it was on the road. When Jones switched to RCA, Wonders was in the firm for years with GAC without a contract, there was considerable speculation as to how long the combo would stay in the firm since it has been no secret that Milton Krasny, GAC general manager, looked over as a rival to the Coast office of the agency last year.

Wonders' split with GAC is said to be amicable. He arranged to "with" GAC rep. Thomas G. Rockwell, now here in his semi-annual visit to the Coast office. Wonders was with GAC 11 years.

Joe Higgins Joins GAC

Joe Higgins joined the General Artists Corp. band dept. last week. Higgins is slated to go on a road trip to southern locations and one-nighters.

Before joining GAC, Higgins was with Ralph Weinberg, Bluefield, W. Va., promoter, and prior to that was with the Mc Glee agency.

Precedent-Making Decision Cuts Sam Fox's ASCAP Obligation to Palma

St. L. Diskshop Distrib

Clipped on Tax Rap

St. Louis, July 8. Lee W. Turner, diskshop machine distributor here, last week was fined \$7500 by U. S. District Judge Goddard for failure to pay taxes. Moore when he pleaded nolo contendere to three income tax evasion charges. His attorney told the court Turner had paid \$46,000 to the Internal Revenue Collector, representing the entire amount of delinquent taxes, penalty and interest included by the Government.

Indictment against Turner charged that for 1942 he paid a tax of \$720 on a reported income of \$4,850, whereas his actual income was \$20,450, on which he should have paid \$6,740. In 1943, the indictment charged, Turner paid \$9,500 on a reported income of \$21,000, whereas he should have paid \$16,830 on \$24,700. In 1944, he was charged with having paid only \$10,940 on a reported income of \$26,480, whereas he should have paid \$24,730 on an income of \$30,490. Moore asserted a fine of \$2,500 on each count of the indictment.

European Trip By ASCAP Reps Cues Big Question

Contingent of American Society of Composers, Authors and Publishers representatives, who went to London earlier this month to attend the International Congress of Composers, Authors and Publishers, only to find the ASCAP's resignation from the group, will be back in New York next Wednesday (16). Meanwhile, there have been quite a few questions asked in New York as to why ASCAP kicked the bill for nine people into a suit by the U. S. Department of Justice. Later accused by ASCAP, through its ICAC membership, of being party to a worldwide cartel on music.

Answer to the reason that such a large group went overseas for such a briefrendence was (a) the Society was requested to make a formal statement regarding the new regulations, and (b) regardless of whether or not ASCAP intended to resign from the International Congress it still has reciprocal rights contracts with a majority of the individual members of the group to certain business to clear up with each.

Of the group that went over, including Mr. and Mrs. Dennis Taylor and Mrs. Richard M. Taylor, Mr. and Mrs. Herman Finkelstein, Mr. and Mrs. William Downey and Mr. and Mrs. Ralph Nissim, ASCAP's contingent, all get back next week excepting Nissim. He'll remain for a while on business.

RCA SETS PRIMA TO 2-YEAR PACT

Louis Prima's orchestra was to sign a new RCA-Victor recording contract last week, capping a series of negotiations following Prima's one-year contract with the label. RCA's leader signed a two-year deal, effective Monday (7), which put him and his El Ocho Negroes, an artists and repertoire head, who had signed Prima on his old Hi label, under the new deal. Prima's contract with Majestic expired the middle of last week. He had given the company a \$500,000 advance, per one of its clauses. His first disks for RCA will be made in New York later this month.

After seven months' deliberation Judge Henry W. Goddard in N. Y. federal court, in a novel decision, terminated objections to the Sam Fox Pub. Co., to the master's award of ASCAP and synchronization fees to Frank, Palma, J., and Stanley Warner. Palma and Warner instituted suit against Fox, on a contract of March 20, 1938, under which they vested in Fox the compositions in the catalog of Palma Music, a Chicago pub company. The principal dispute was over the proper allocation of ASCAP and synchronization fees to the Palma compositions, which had been combined with the Fox catalog. After hearings extending over three years, the master awarded plaintiffs, from 1939 to date, \$22,000.72 as ASCAP fees and \$15,750.66 as synchronization fees. Learned judge appeared for plaintiffs and Fifeless & Mayers for Fox. Julian T. Ablett was called in as counsel for Fox, upon plaintiff motion before Judge Goddard to confirm the master's award.

For the purpose of the allocation of such fees should be on an availability basis (in proportion to the actual use of the compositions for use) or on an actual use basis, has been a moot question for which there were no precedents. The master determined that payment should be on the basis of actual use, and that the master's determination was available for use, regardless of the extent of such use. Judge Goddard sustained Ablett's contention, that as ASCAP has kept a record of the important radio performances from 1939 to date, such performances should be the proper basis for computation, and only the master's record of actual performance records for 1936 to date is not justified, for the records were not available. The evidence of the performance value of the plaintiffs' catalog for the period." For the period from 1939 to 1936, Judge Goddard remanded the matter to the master for a proper calculation.

It was Ablett's argument that such a calculation would only show \$485 and interest for that period. The Judge likewise sustained Ablett's contention that the master's basis for calculation of the synchronization fees was in error, and remanded the matter for a proper calculation. The master's calculation of the synchronization fees was in error, and remanded the matter for a proper calculation. The master's calculation of the synchronization fees was in error, and remanded the matter for a proper calculation.

Salmon Awarded \$800 By AFM in Tussle On

Cancelled Kenton Date

Davey Salmon, singer-night performer, served victorious over General Artists Corp., last week in dispute over the cancellation of a one-nighter by Stan Kenton's band. American Federation of Musicians awarded \$800 in expenses incurred for expelling and other arrangements made to the singer, \$800 in expenses incurred for expelling and other arrangements made to the singer, \$800 in expenses incurred for expelling and other arrangements made to the singer.

It all arose when the Paramount Theatre, N. Y., moved Kenton's date to the Paramount Theatre, N. Y., to do so Kenton and GAC were forced to cancel a week of dates. Salmon, who had been booked by Salmon. He refused to first let Kenton out, but later agreed if he could not get the date. Expenses. GAC agreed, but changed his mind when Salmon asked for the \$800 in expenses. The AFM tipped by threatening to lift the promoter's license. Salmon then agreed to lift before the AFM.

On The Upbeat

New York

Lynne Barrett joined Vic Lombardo orchestra as vocalist; she formerly was member of Cops, New York nitery show... Joe Galikin added management of Blue Barretto orchestra to handling of Tommy Tucker... Harry Romm and family headed for Coast Friday (11)... Bernice Scherer took over Ben Bloom's spot as professional manager of Advanced Music... Robbins Music continued sweep of first three slots on Hit Parade last Saturday for second week in row... Peter Potter recording a kiddie album for Majestic... He's Hollywood disk jockey... Kenny Marshall joined Bill McCune band at Pelham Heath Inn as vocalist... Leon Magarian, trumpeter, joined Jean Goldkette orchestra at Hamid's Million Dollar Pier, Atlantic City... Decca releasing a stack of Vincente Gomez guitar albums.

Tony Bari, who recently warbled "Mama" and "Dango de Rose" for Apollo, donating part of his royalties to the Damon Runyon Cancer Fund... Judith Arlen taking over at the Bagatelle, N. Y., while Dorothy Ross vacations... "Zep" Melrose's Dixieland arrangements being published in a pop edition for the first time by Mills Music... New York Record Retailers Assn. leased Manhattan Center, N. Y., for a September show—it's first official function. Top disk artists are slated to be on hand... Eddy Rogers transcribed several Mills standards including "Marble" ("Star Dust" etc. for the violin)... Carl Brisson opens at Ciro's, Hollywood, July 11.

Hollywood

Red Norvo finally has sweated out full-membership card in Musicians' Local 47; formed a six-piece combo and will open at Bockay July 15. Phil Moore's combo current there... Benny Carter's new seven-piece, now stationed at Billy Berg's, embraces flock of stylish sidemen: Dodo Marmarosa, drums; Lucky Thompson, tenor; Henry Coker, trombone; Tommy Moultrie, bass; Henry Tucker, drums; Paul Jones, trumpet... Jack Kurtze now handling band booking for Frederick Bros' local outpost... Will Osborne last night (6) started stand at Aragon ballroom, sharing stand with Jack Barrows' crew... Johnny White's crew this week started indie stay at Hi-Life, Las Vegas.

Chicago

Chicago, July 8. Dick Jurgens band removed at Aragon Ballroom until first week in August... Mercury Records signed Marty Gould orchestra to cut quartet of sides. Band is now supporting Danny Thomas show at Chez Paree... Art Kassel one-nighter into Chicago after closing Elitch's Gardens, Denver, July 17... Entertainment Managers' Assn. holding annual outfit July 10 at St. Andrew's Golf Club. Group is composed of actors' agents, bookers and managers... Lionel Hampton took time off from chores at Oriental theatre to officiate at ceremonies of opening of new South side colored children's playground... Harry Cool into Plantation Club, Nashville, Aug. 26... Anita O'Day at Jumptown, local jazz spot (Continued on page 85)

Akron's Teen-Agers Get Break at Special Hops

Akron, July 8.

Civic leaders are following with interest the policy of Moonlight Gardens, ballroom two miles south of Akron, which is holding a "teen-agers" dance every Wednesday night. No beer, wine, or liquor is served at these affairs.

Carl Deason, owner, and Ray Youngflesh, manager, were inspired by a letter to the editor, published in the Akron Beacon-Journal, which complained that teen-agers have no place to go "for good clean fun."

'Music for Wounded' Benefit Draws Fair 19G At H'wood Bowl

Hollywood, July 8.

American Federation of Musicians' Local 47 netted \$10,000 at its "Music For the Wounded" benefit in Hollywood Bowl last Wednesday (5), down from its grab of \$27,000 last year and \$24,000 in 1945, when stunt first flowered. Funds will be used to pay 47 members at scale to tickle off everything from boogie to Bach in veterans' hospitals through this area.

Lineup at benefit included Jack Haley, Red Skelton, Dave Forester, Edgar Bergen, Irving Berlin, Jimmy Durante, Virginia O'Brien, Ed Gardner, Gene Autry, Frances Langford, Frank Sinatra, Danny Kaye, Frankie Laine, Pat McGeehan, Val Delmar, Jeff Alexander, Jerry Vaughn, Mandy Patinkin, Carl Colner, Mark Warnow, Roy Burgie, Eddie Paul, Axel Stordahl, Carmen Dragon, Harry Geller and Walter Wallenstein and 175-piece symph.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers	Total
Sumner, Kaye...	Astor Roof (\$50; \$1-\$1.25)	2	3,875	12,025
Griff Williams...	Waldorf (400; \$2.50)	2	2,850	22,175
Sketch Henderson...	Pennsylvania (900; \$1-\$1.50)	2	1,550	4,575
Vic Lombardo...	New Yorker (400; \$1-\$1.50)	7	1,275	9,075
Johnny Ellenspey...	Leopold (500; \$1-\$1.50)	3	950	25,025

* Indicates Floor Show at Waldorf with Phil Regan. Ice Revenue at New Yorker.

Chicago

Henry Brandon (Boulevard Room, Stevens; \$50; \$3.50 min.). Under the big top revenue. With 10,000 Kiwanis Club members here steady run, crisp 3,500.
Henry Busse (Marine Room, Edgewater Beach; 700; \$1.50-\$2.50 min.). Favorable weather had Beach Walk attracting handsome crowds for variety show for slight boost 4,300.
Jack Tina (Empire Room, Palmer; 600; \$3.50 min.). Entire show with Herb Sturges in last lap not bad 3,500.
Vito Musso (College Inn, Sherman; 900; \$2-\$3.50 min.). Joe Mooney and June Christy at helm playing to what's left of young crowd now vacationing and away for Fourth. Still hot 4,900.

Los Angeles

Eddy Howard (Ambassador; 900; \$1-\$1.50). Town likes Howard and he's approximating the big Freddy Martin did through six years. Around 3,000 tabs, elegant.
Russ Morgan (Biltmore; 900; \$1-\$1.50). Very nice 2,600 covers.

Location Jobs, Not in Hotels

(Chicago)

Marty Gould (Chez Paree; 600; \$3.50 min.). Danny Thomas responsible for overflowing rooms at his seven nights a week did tonight 6,100.
Dick Jurgens (Aragoni \$0.90-\$1.15 ad.). One-nighter by Charley Spivak on Saturday raised week to round 10,000.

George Olsen (Trianon; \$0.90-\$1.15 ad.). With Lawrence Welk coming in July 8, management expecting big jump above lute last week by Olsen of 14,700.

Ray Pearl (Blackhawk; 500; \$2.50 min.). Continuing net work, band draws plump 3,100.

(Los Angeles)

Tommy Dorsey (Casino Gardens, B. Ocean Park, 8th wk.). Last week best date in series of small stages, with around 15,000 payers.
Russ Krupa (Palladium, B. Hollywood, 4th wk.). Around 10,000 admishes, not bad.

SPA, MPPIA STILL AT ODDS ON ACCORD

Committees of the Songwriters Protective Assn. and the Music Publishers Protective Assn. held their first meeting last week in three months over a new contract.

None of the many points still to be settled were ironed out, virtually the entire time of the meeting being spent on one clause. In this, the writers sought to make it mandatory that a publisher relinquish his copyright hold on a tune if for any reason he fails to pay royalties on time. It was knocked out.

Next meet of the two factions has not been scheduled due to the fact many members of both groups will be out of town. There may be one later this month. Meanwhile, the old agreement has been extended for another 30 days. Next extension will probably be for 60.

Ben Bornstein Resigns Harms, Sylvan Spira Up

Ben Bornstein, professional manager of Harms, has resigned effective July 15. He has no definite plans and expects to take a vacation. Formerly associated with Ben Bloom in operating Advanced Music, he switched to his present post about two years ago.

Succeeding Bornstein is Harry Garfield who moves over from Wilmark where he was professional manager following the departure of Norman Foley for Miller Music. Sylvan Spira will be upped from Wilmark's contact, department to replace Garfield.

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Music by M. W. Hall
Lyrics by Rudy Vallee

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Small Pub Raps BMI Policy, Urges Committee for Mutual Protection

Perry Alexander, owner of a music publishing firm in New York, affiliated with Broadcast Music, Inc., presented under one of the latter's old \$40-per-plug deals, began circulating an open letter last week to fellow-BMI affiliates condemning the latter's tactics toward its small publishers and endeavoring to establish a committee to right the "wrong".

Under the heading, "BMI Small Publishers Committee," Alexander is aiming to do something what's made clear as a profitless association with the radio-owned performance rights group.

Alexander begins his mimeographed letter by stating that since he started his BMI firm (presumably in 1944, but it's not made clear), he has spent \$12,000 in exploiting and paying \$4,000 into debt. He says his total income from BMI during the time has been less than \$20, with one check coming in for 65¢.

Pulling out that the committee, far from consisting of himself and several undisclosed BMI affiliates, expects to sit down with BMI executives to go over their grievances, and "hopes to open up the iron curtain which surrounds BMI in connection with its relations with its publishers."

Since Alexander mentions his success with a later-formed Dubonnet Music, which secured membership in the American Society of Composers, Authors and Publishers, which is now earning him about \$1,000 a year, some pulse suspect Alexander's letter to be ASCAP propaganda, although they don't see that organization going in for such a method of attacking BMI's practice of financing publishing ventures.

MPPA Reps Testify For Copyright Unit

Representatives of the Music Publishers Protective Assn. went to Washington, D. C., last week to put the organization's oar into a Senate hearing for a boost in appropriation for the Bureau of Copyright, the Library of Congress.

Recently, the legislators had sliced the copyright division budget by \$71,000, which assertedly would have cut the office's staff by some 30 to 40 people.

The MPPA rep voluntarily contributed testimony in behalf of the bureau and its attempt to have the cut retorted.

Moe Jaffe Expelled By MPCE, Put on 'Unfair List' in Plug Hassle

"Music Publishers Copyright Enforcement" (MPCE) council has expelled songwriter Moe Jaffe from membership and placed him on its "unfair list" as a result of the wrangling over the song "Bell Bottom Trousers."

Several weeks before, MPCE council fined Jaffe \$1,000 for making what was termed "confusing statements" in delivering testimony in the tune clash which had been involved in a payola rap. Jaffe promptly resigned from the union to avoid paying the fine, since he is a songwriter firstly and allegedly holder of a contactor's card for no other reason than to occasionally help push his own songs along.

The MPCE's latest action is based on its refusal to accept Jaffe's resignation. It held his official withdrawal until a council met last week, and then refused to accept it, substituting its own action.

PHILIPPINE MAESTRO HEADED FOR U. S. A.

Manila, June 25.

Manila's Argentine-born rhumba-tango band leader, Armando Federico, left here last week by plane for the U. S. and South America on a combined business and pleasure trip. Native of Buenos Aires, he will vacation there, planning in the meanwhile to advance the cause of Philippine music abroad.

Federico's projects include a study of new developments in S. A. music, especially the latest on rhumba and tango technique. He plans also to acquire dance music instruments which have not yet been introduced to the Philippines.

A champion of Filipino music, Federico believes that native Philippine melodies, given a South American slant, will find enthusiastic acceptance abroad. He says, "If Philippine music could be arranged for the rhumba and the tango, I am sure the world would be eager to buy it."

Federico plans to pave the way for this project by introducing Philippine music, song, and dancing, in various cities of the United States.

The Argentine band leader has been in the Philippines for almost ten years.

Herb Gordon Joins

Decca as Exec Aide

Herb Gordon, head of talent and repertoire for World Broadcasting, a Decca Records subunit, has moved into the latter setup as well. He joins Decca as "administrative head of the recording division," under Dave Kapp. His duties will be to assist Kapp in talent-buying and all in on repertoire meetings, as well as continuing to guide World.

It's probable that Gordon will eventually take over all talent and repertoire duties from Kapp, to leave the latter free for more important things.

Vitacoustic Records, Chi. indie, signed Jan Arnold orchestra, Chicago, which is heavy on strings, was formed recently by former acts of Carmen Cavallaro and Grif Williams bands.

Maestro Turns Sleuth To Recover P. A. System

Montreal, July 8.

Ernie Aldi, band leader at Newmangle Roof, turned sleuth last week to recover an expensive amplifier stolen from his equipment.

With no trace of the missing sound system and with no word from investigating police officers, Aldi decided to do something about the situation himself.

He started a tour of music shops throughout the downtown section of the city. One of the second-hand shops had the missing piece, which had been pawned the same day it was found missing! And it cost Aldi \$20 to buy it back!

THORNHILL, T. TUCKER GET ASCAP MEMBERSHIP

Two top name bandleaders, Claude Thornhill and Tommy Tucker, were among a group of writers admitted to membership in the American Society of Composers, Authors and Publishers last week. Thornhill and Tucker got in along with Larry Vincent, whose recording of "I Had My Life To Live Over" started the group. "Tucker" Freeman, arranger for Dinah Shore, and Frank Warren, George Tibbles, maestro Edgy Rogers, Mae Mitchell, Sam Martin, Donald Kahn, Ramon Lirio, Cy Cohen, Bernard Berman and Don Baker.

Publishers admitted: Martin Block's new firm, Standard Music Publishers, a popular pub, and Panfare Music, both pop and standard.

Boomer's Death Seen Spur to Spirited Agcy. Bids to Crack MCA Waldorf Hold

Blanket Finish

Big Three music combine ran one-two-three on the "Bill Parade" last Saturday.

Robbins' "I Wonder" was No. 1 with its "Fog O' My Heart" the runner-up. Peet's "Man I'll be" placed third.

Delay Kapp Testimony On Pettillo in D. C. Till After European Trip

Jack Kapp, head of Decca Records, in sailing on schedule last Wednesday (30) for Europe, avoided being served a subpoena by the subcommittee of the House Committee on Education and Labor, which is investigating James C. Pettillo, president of the American Federation of Musicians. Due to Kapp's departure, the taking of testimony from Kapp was postponed from Monday (7) to after Labor Day, Milton Rackmil, exec. v.p. of Decca, however, did testify before the subcommittee yesterday (Tuesday).

Kapp was to have been a star witness before the subcommittee in regard to Pettillo's dealings with the recording industry. However, since he had been planning the jaunt to Europe for months and was obviously not taking the trip to duck appearance before the legislators, Irving G. McCann, counsel to the subcommittee, willingly postponed his appearance and withdrew the subpoena.

Recent death of Lucius Boomer, chairman of the board of the Hotel Waldorf-Astoria, New York, and its talent buyer, has created a situation among various major booking agencies.

While Boomer was alive none had a chance to crack the hold of Sonny Werblin, Music Corp. of America v.p., on the hotel's business, and they are awaiting the appointment of Boomer's successor to see whether that grip will be maintained.

Waldorf is perhaps the lushest spot for bookings in the country, in addition to the prestige it adds to artists who have played there. And Boomer, through Werblin, rarely bought anything but RCA talent.

At the moment, General Artists Corp. is offering Desi Arnaz's orchestra and Perry Como as a package (no salary-wise) for the Waldorf's Wedgwood Room for next fall. Talks assertedly have been progressing outside of MCA with Frank Rea, president of the hotel.

AFM Local Head Quits

Louisville, July 8.

Edwin A. Lorenz, prez of Local 11, American Federation of Musicians, has resigned after 8 years in the post. Member of the local for 42 years, Lorenz was a band leader in World War I. He has been leader at all major local theatres and has also acted as business agent of the local.

His successor is to be chosen next month.

2ND MOST PLAYED SONG IN THE COUNTRY LAST WEEK

"The No. 1 torch song of all time." (Variety)

22 Records



JOE HOWARD'S
"I'M KISSING HER NOW"
Lyric by Hough and Adams
FROM THE
GEORGIE JESSEL 20th CENTURY-FOX
TECHNICOLOR MUSICAL
OF THE SAME NAME
HONEYMOON
WHAT'S THE USE OF DREAMING?
BE SWEET TO ME KID
Other Great Joe Howard Hits in the Same Film
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Music Born To Live

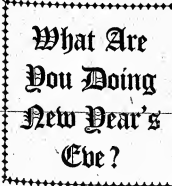


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ON THE SUNNY SIDE OF THE STREET
Music by... JIMMY McHUGH
SHAPIRO-BERNSTEIN



What Are You Doing New Year's Eve?

Indie Peg 'In Record' Sales

Harmonicon's recording of "Peg O' My Heart" which is credited with pushing the sheet sales of the tune into No. 1 slot, is probably the biggest-selling disk ever marketed by an independent company without pressing facilities of its own. So far, the Victrolas disk has sold over 1,000,000 copies, all pressed by three or four indie plants throughout the country. Star Piano plant at Richmond, Ind., alone got out close to 500,000 copies, shunting aside other indie jobs to do the job.

Tremendous click of the "Peg" recording by the Harmonicons proves it is possible for an indie company to crash through the great power ordinarily wielded by the major companies with their top name talent and by now almost inexhaustible plant facilities. And it is very probable that the circumstance is giving hope to many other indie struggling to stay in business against tremendous odds, lengthened in recent weeks by the drop in disk sales.

AFM WARNS AGENTS TO FOLLOW THE RULES

American Federation of Musicians last week advised all band agents to crash through the new rules, dated, were being played by the N. Y. area for which few agents were following prescribed AFM rules. The Union asserted that failing to do duplicate contracts with various locals within whose jurisdiction dates booked by N. Y. men were being played, was growing and that it should be stopped.

Note, over prez James C. Pettillo's signature, did not threaten drastic action, as is usually the case in such disregard of union rules.

THANKS

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Outstanding Songs

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In Loveland

Those Days Gone By

The Cry of the Woman

The Butcher the Baker

The Candystickmaker

PAUL-PIONEER MUSIC CORP.

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COSMO CREDITORS TO MEET IN N. Y. JULY 16

Cosmo Records, Inc. and its associate firms, Cosmopolitan Records, Inc. Automatic Industries, Inc. and Recording Corp., having been adjudged bankrupt as of July 1, first creditors meeting is slated to be held July 16 at the Post Hotel, Jamaica, N. Y. Trustee will be appointed, bankrupts will be examined and the creditors committee is expected to be named among other things.

Four corporations all had application for reorganization under section 128 of Chapter X of the bankruptcy act, filed a notice signed by Sherman D. Warner, referee in bankruptcy. It was pointed out that proofs of claim must be filed within 30 days or the debt due the creditor is included in the schedules of the bankrupts.

Edgewater Beach H. Chi, Beachwalk Turns Ballroom

Beachwalk outdoor danceery of Edgewater Beach, Tokyo north beach hotel, has removed minimum charges and becomes regular ballroom. With a seating capacity of over 3,000 customers has \$1.00 charge on Saturday night and a \$1.50 tab on week days. Customer has had dinner in Marine Room of hotel get a free pass to the Walk. Open to a short time from Aragon Ballroom, and figures to get a play from Aragon customers.

Band Review

SKITCH HENDERSON ORCHE (40) With a short time from Pennsylvania Hotel, New York City, has removed minimum charges and becomes regular ballroom. With a seating capacity of over 3,000 customers has \$1.00 charge on Saturday night and a \$1.50 tab on week days. Customer has had dinner in Marine Room of hotel get a free pass to the Walk. Open to a short time from Aragon Ballroom, and figures to get a play from Aragon customers.

Henderson's so far brief career as a pianist-candlestick parallels so one extent that of Frankie Carter. He had been getting a buildup as a soloist on Capitol Records, and now, with a short time from the decision to form a band, presumably under the name of Yucca Corp. of America. He debuted at the Penn. Hotel, New York City, and has been held over once and may stay until the fall. That Frankie Spivak's orchestra is a probability.

Henderson, a big, good-looking towhead, plays piano that's much more than Carter's, and he seems to be making a decided effort to play down to the level of the simple is commendable for the appearance he makes, the personality he exudes, backed up by a first-to-middle-fund that puts forth a good, surprising dance beat that combine with Henderson's piano to make him go places.

Combo behind the leader's piano is made up of five sax, two trumpets, three trombones, one French horn and three rhythm. It's equipped with pleasing arrangements, none of which seems to go overboard after the style of the 1940s, and all are played well by competent men. Henderson uses two singers. When he sings the boy, Tony Ann, good head and shoulders over the female singer, Helen Bente. He has a few more opportunities given him. However, there didn't seem to be much for the latter to do. Wood.

10 Best Sheet Sellers

(Week Ending, July 5)

Peg O' My Heart.....Robbins	1
I Wonder "I Wonder Now".....Harris	2
Chi-Baba.....Oxford	3
That's My Desire.....Mills	4
Across Alamo.....Capitol	5
Linda.....Morris	6
Man's Love.....Fest	7
Adios Haden.....Shapiro-B	8
Sunday Kind Love.....Harris	9
Midnight Masquerade, Shapiro-B	10

Second 10

Ivy.....Burke-VH	11
Had Life Live Over.....General	12
Adios Haden.....Shapiro-B	13
Ami Song.....Mood	14
Anyone Who Knows.....Witmark	15
After Graduation Day.....Harris	16
Red Silk Stockings.....Morris	17
Heartaches.....Leeds	18
Time After Time.....Sinatra	19
April Showers.....Harms	20

Songs With Largest Radio Audiences

The top 30 songs of the week, based on the copyrighted Audience Coverage Index Survey, of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Survey Week of June 27-July 3, 1947

A Sunday Kind of Love.....Maurice	1
Across the Alley From the Alamo.....Capitol	2
Most Love Being in Love.....Sinatra	3
As Long As I'm Dreaming—"Welcome Stranger".....Burke-VH	4
Ask Anyone Who Knows.....Witmark	5
Ivy.....Burke-VH	6
Chi-Baba Chi-Baba.....Oxford	7
Come To The Mardi Gras.....Southern	8
Every Body Has Secrets.....Leeds	9
Heartaches.....Sinatra	10
I Believe—"It Happened in Brooklyn".....Harms	11
I Do Do Do Like You.....Advanced	12
I May Be Wrong.....Pyramid	13
I Didn't Love You So.....Marks	14
I Wonder Who's Kissing Her Now—"I Wonder Now".....Robbins	15
I Wonder I Wonder I Wonder.....Robbins	16
Ivy—"Ivy".....Burke-VH	17
Linda.....Morris	18
Man's Love.....Fest	19
Midnight Masquerade.....Shapiro-B	20
My Adios Hacienda.....Southern	21
My Heart Is a Robo—"Welcome Stranger".....Burke-VH	22
Old Devil Moon—"Brigadoon".....Bradford	23
Passing By.....Chappell	24
Peg O' My Heart.....Robbins	25
Red Silk Stockings.....Morris	26
Roses in the Rain.....Barton	27
That's My Desire.....Mills	28
Time After Time—"It Happened in Brooklyn".....Sinatra	29

The remaining 22 songs of the week, from the copyrighted ACI (Peatman)

After Graduation Day—"Barefoot Boy With Cheek".....T. B. Harms	1
An Apple Blossom Wedding.....Shapiro-B	2
Anniversary Song—"John Story".....Mood	3
As Years Go By.....Miller	4
At Sundown—"Fabulous Devil".....Fest	5
Beide You—"My Favorite Brunette".....Sinatra	6
Cu-To-Gu-Ru.....Chappell	7
Feudin' and Fightin'.....General	8
I Had My Life To Live.....Penora	9
Illusion.....London	10
It Takes Time.....Sinatra	11
It's the Same Old Dream—"It Happened in Brooklyn".....Sinatra	12
Kate and the Weather.....Berlin	13
Love and the Weather.....Berlin	14
Man Who Paints the Rainbow in the Sky.....Mutual	15
More.....Sinatra	16
Stella By Starlight.....Beverly	17
Tallulah—"Variety Girl".....Famou	18
There's That Lonely Feeling Again.....Melloni	19
Would You Believe Me—"Love and Love".....Remick	20
You Should Have Told Me.....Jefferson	21

1-Filmtrack. *Leath-Musical.

BEN POLLACK BACK ON STAND WITH 5-PC. BAND

Hollywood, July 8. Ben Pollack, who retired from active musicking a few years ago, last week climbed back in harness, heading up a five-piece combo for an indie stand at Lyons' Grill. Pollack, who has been working for the Jewel Records here, saying he's merely back on the stand, is actually heading up a five-piece band that retired a crew which made jazz hits. It was made up of men who later were to become the band industry's greatest b. names. Among them were Benny Goodman, Eddie Miller, Jimmy and Tommy Dorsey and many others. About 10 years ago Pollack settled here, opening a talent agency. Three years ago he founded Jewel, but had to scrap his booking office due to the insistence of AFM and AGVA.

Heidt May Soon Resume Work

Horace Heidt came into New York last week with Joe Glazer, head of Associated Booking, with whose agency he may soon sign a management contract. Heidt definitely intends to resume work, but has been awaiting a radio program deal cooking for weeks, and his trip to N. Y. is in connection with the program. It and when Heidt wraps up the radio agreement, he'll spread his work into other fields. Heidt hasn't done any work as a bandleader for the past couple years, since he broke up his orchestra due to a clash with Music Corp. of America. His contract with that agency ran out some months ago and he has been preparing a comeback ever since, but preferred to start off with a radio program.

COAST TUNE PUSHERS SWITCH PUBLISHERS

Hollywood, July 8. As music hits shuffles through summer doldrums, the music publishers shifts in contact man affiliations here has been taking place. Murray Abert has jumped from Mutual to Jewel Music here; Max Lutz, formerly with Barton, has hooked onto Benny pal's payee; and been replaced at Barton by Les Reis, whose brother, Herb Reis, has become Coast chief of Mutual Music, vice Murray Lazar. Ted Grouya quit Freddy Martin Music to head outpost here of new Frankie Carter-Dave Dreyer company, and as yet has not been replaced by Martin. On the whole, employment among Hollywood contact men of Music Publishers' Contact Employees has held up quite well. Of 117 local members of union, only about a dozen are unemployed at present.

ANOTHER BENJAMIN AND WEISS' HIT:

CAN'T GET UP THE NERVE TO KISS YOU

SANTLY-JOY, INC. 1619 Broadway, New York TOMMY VALANDRO, Gen. Pro. Mgr.

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Freshen Your Jargon with the "MUSIC PROGRAM TIME-MAKER AND PARASINER" 27,000,000 World Combinations Price: \$1 Each (Postpaid) 50¢ Each (Cash) 100¢ Each (Cash) WIRE: WM, T. McBurnie 385 Elm Street Buffalo 2, N. Y.

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STAR DUST • GIRL OF MY DREAMS • THE SHEEN OF ARDY • MARY LOU • DINK • I CAN'T GIVE YOU ANYTHING BUT LOVE • STORMY WEATHER • MARGIE • STARS FELL ON ALABAMA • SOPHISTICATED LADY • AUNT MISSEHAW • HANDS ACROSS THE TABLE • IT MUST BE TRUE • I SURRENDER, DEAR • WHEN YOU'RE SMILING • WHO'S SORRY NOW? • JEALOUS • MOONLIGHT • NOBODY'S SWEETHEART • FOLLY • AND MY GALS • HOME • TO-NIGHT YOU BELONGS TO ME • BUGLE CALL RAG • LET A SMILE BE YOUR UMBRELLA • WEDDING BELLS ARE BREAKING UP THAT OLD GANG OF MINE

America's Favorite Song HIT!

THAT'S MY DESIRE

Featured in the 20th Century-Fox Technicolor Musical "I Wonder Who's Kissing Her Now"

GOODBYE, MY LADY LOVE

MILLS MUSIC, Inc., 1619 Broadway, New York 19

OUR NEXT NUMBER ONE SONG

IF IT'S TRUE

recorded by JOHNNY DESMOND with Page Cavanaugh Trio (Victor 20-2121) More to Come

AN ALL-TIME BALLAD Request WHEN YOUR OLD WEDDING RING WAS NEW

BETWEEN THE DEVIL AND THE DEEP BLUE SEA • IDAHO • I'VE GOT THE WORLD ON A STRING • LONESOME AND SORRY • SERENADE IN THE NIGHT • SHOE SHINE BOY • SWEET ROSE • O'GRADY • SUNBONNET SUE • SCHOOL DAYS • MOOD INDIGO • DON'T WORRY 'BOUT ME • I LET A SONG GO OUT OF MY HEART • A BLUES SERENADE • BUGLE CALL RAG • MINNIE THE MOOCHER • DIGA DIGA DOO • KITTEN ON THE KEYS • DIZZY FINGER • PAYAN • IN THE COTTON • GIVE ME ONE HOUR • HELL, SWANE, HELLO • ROCK-A-BEY YOUR BABY WITH A DIXIE MELODY • AMERICA, I LOVE YOU • MOONLIGHT

West Coast: 6533 Hollywood Blvd., Hollywood 28

Inside Stuff—Orchestras-Music

Majestic Records probably was most happy recently to lender Eddy Howard a check for \$26,000 as royalty payment for 1947 first quarter on the singer's shellac sales. Howard is a pinch to be selling singly more than half the Majestic output. About one year ago he went into high on "To Each His Own," and has since connected with a batch of hit tunes to more firmly establish himself, including "Adobe Hacienda," "Rickey Rickshaw Man," "Sentimental Reasons," and two fast moving current releases, "I Wonder" and a reprise of "Ratgum Cowboy." Although Howard indisputably acts as a vocalist, he insists he is a bandleader and through his publicity facets tries to center attention on himself as a stick-wisher, not a lark.

Being a family booster has turned into a thorn for Jose Iturbi. As a reported condition of a Hollywood Bowl appearance this season, the mezzo-pianist insisted that his son-in-law, Stephan Hero, violinist, be found a booking. This the Bowl did, meaning time in between Kurt's Aug. 5 and Aug. 17 appearances. In the meantime, Kurt has scored on Hero, who absconded Coast environs with his two children.

Sammy Friedman quit as Hollywood rep of Peter Maurice, to pick up reins of Coast office of Shapiro-Bernstein, replacing Jose Granon. Lea Levy will not fill the niche at Maurice until autumn, probably.... Peggy Lee and Dave Barbour, who have been publishing ditties through Capitol Songs, have switched back to Porgie-Campbell for their new ones, "Just An Old Love of Mine".... Murray Kaplan, Midwest indie record chieftain in Hollywood squelching new contracts to handle Modern and Exclusive labels' disks in mid-continental territory.... Eddie Messner, chief of Aladdin, a Coast indie waxery, in N. Y. to wax a batch of sides with Wynonie Harris.... Alvy West's six-piece rhythm combo

Pan-Am. Co. Creditors

Meeting on Assets Sale

Meeting of creditors of the bankrupt Pan-American Records has been called for next Tuesday (14) in Los Angeles to decide whether or not 126 masters, listed among the assets of the company, should be sold. McHugh & Kalesky, a western commission, offered \$10,000 for the group and though that seems like a giveaway there's another \$6,000 or so involved.

The \$6,000 represents the demands of the American Federation of Musicians, in unpaid salaries due musicians who made the disks. This obligation must be taken over by whoever takes title to the masters.

AFM FREES AUGUST

FROM 2-PLY HOLD

Jan August, who created so much commotion in recent months with his recordings of "Misirlou" and others, was set free last week from Diamond Records and his manager, Irwin Gwirtz, by the American Federation of Musicians. Gwirtz's contracts with August were voided by the AFM because he's been the pianist's personal manager and employer at the same time. Gwirtz operates the Diamond label.

AFM regulations forbid anyone from being both manager and booker of an artist, and the employer angle is apparently looked upon by the AFM as coming under the booking heading. Gwirtz, however, is arguing with the AFM decision, since he has warned Music Corp. of America, which books August, against selling him to any other recording company.

'Glocca Morra' Claimed

To Be Piracy in Suit

Charging piracy of the tune, "How Are Things in Glocca Morra," William F. Peters brought suit in New York Federal Court last week against Crawford Music Corp., Players Music Corp., E. Y. (Yip) Harnburg and Burton Lane, publishers and listed authors of the tune. According to the complaint, plaintiffs claim that the "Glocca Morra" title, lyrics and melody were written by him in 1942 and copyrighted as an unpublished work.

Defendant writers allegedly lifted the tune for their own and music publishers' benefit. Peters claims. From 1942 until 1945, he states, he peddled the tune to various music publishing houses without success. He further claims that the defendants had access through submission of the song to music publishers and copied the title, lyrics and melody as well as making slight unimportant changes without substantially changing the melody.

Peters charges that because of the writers and music publishers' membership in the American Society of Composers, Authors and Publishers, they utilized their power and influence to conspire to pirate the tune and suppress and prevent all proof of the plaintiff's ownership. An injunction, damages, an accounting of profits, plus a decree requiring the defendants to assign and transfer the copyright to him, are sought.

Upbeat

Continued from page 82

...Charlie Agnew band into Lake Lawn Hotel, Delavan, July 15... one week... Benny Strong, begins 12 weeks at the Hotel Stevens, Aug. ... Jan Graber band on one nighters in this territory... Lawrence Welk back at Trianon after months at the Hotel Roosevelt, New York... Del Courtney at Million Dollar Ballroom, Milwaukee, July 27... Harmonists waxing 18-minute transcribed army recruiting show entitled "Musically Yours"... Dean Hudson at Peabody Hotel, Memphis... Russ Carlie at Ideal Beach, Monticello, Indiana, until July 15, thence to Blue Moon, Wichita, July 18... Orrin Tucker vacationing until opening July 22 at Penny Park, Omaha... Mickey Prindle and Johnny Knopp bands taking turns at Madura's Ballroom for summer sessions... Walied Lake, Detroit, spotlights Sherman Hayes from July 18 to 31... King and Queen of the Chicagoard Music Festival dance of the contest sponsored by Chicago Trib, will be given one week engagement at the Blackhawk restaurant.

**"A NEW STAR HAS RISEN
IN THE VOCAL FIRMAMENT
FRANKIE LAINE... HIS
DELIVERY OF 'THAT'S
MY DESIRE' IS REALLY
'LE DERNIER CRIE' "**

**English Translation "A new star has risen in the vocal heavens. His delivery of 'That's My Desire' is really The Last Word"*



**"THANKS BING
YOU SAY SUCH NICE
THINGS"**

GRATEFULLY



**MERCURY
RECORDS**

BMI Pin-up Sheet

Hit Tunes for July (On Records)

COME TO THE MARDI GRAS (Peer)

Xavier Cugat-Cal. 37556 • Freddy Martin-Vic. 20-2288
Vicki Lambardo-Maj. 7243 • Fernando Alvarez-Sig. 15145
Andrew Sisters-Dec. • Dining Sisters-Cap.

ILLUSION (Pamora)

Hal Winters-Jazz Morand-Apollo 1024 • Dan Jose-Graham 3003
Xavier Cugat-Cal. 37319 • Bobby Day-Vic. 15079
John Parfitt-Vic. 26-9021

IT TAKES TIME (London)

Benny Goodman-Calp. 376 • Louis Armstrong-Vic. 20-2228
Doris Day-Cal. 37324 • Guy Lombardo-Dec. 23865

I WONDER WHO'S KISSING HER NOW (Marks)

Perry Como-Vic. 20-2315 • Ted Weems-Perry Como-Vic. 25078
Denny Kaye-Dec. 24110 • Dick Robertson-Dec. 1512
Four Vagabonds-Apollo 1005 • Jack McLean-Cost. 8002
Frank Sinatra-Dec. 22602 • Bobby Doyle-Sig. 15057
D'Arista-Sonora 102 • Fay Welling-Maj. 6013
Dining Sisters-Cap. 343 • Ted Singer-Sonora 1004
Joy Howard-Sonora 1004 • Maxwell Young-Random 10000
Joseph Littau-Pillette 5122 • Jerry Casper-Diamond 2002
Roy Noble-Cal. 37544 • Wayne King-Vic.
Jean Seaborn-Vic.

LOLITA LOPEZ (Cencor)

Freddy Martin-Vic. 20-2288 • Dining Sisters-Cap.

MY ADOBE HACIENDA (Peer)

Billy Williams-Vic. 20-2288 • Kenne Trio-Dec. 23846
Eddy Howard-Maj. 1117 • Esquire Trio-Rhapsody 102
Jack McLean-Cost. 8001 • Bobby True-Mercury 3037
Coffman Sisters-Son. 127 • Helen Schneider-Mera 101
Louise Massery-Cal. 37332 • Dining Sisters-Cap. 389
Art Kessel-Vogue 785 • Billy Hughes-King 609

MY PRETTY GIRL (Republic)

Spille Jones-Vic. 20-2023 • Cliffie Stone-Cap. 378
Lawrence Welk-Dec. 22878 • Ted Strasser-Sonora 2022
Dick Jurgens-Cal. 37398

THAT'S HOW MUCH I LOVE YOU (Vogue)

King Crosby-Dec. 22840 • Frank Sinatra-Cal. 37321
Lula Prima-Maj. 1007 • Eddy Arnold-Vic. 20-1948
Aldine Ray-Cap. 342 • Walied Lake-Herc. 4031
Fred Kirby-Sonora 7023 • Ted Foley-Dec. 46028

THERE'S THAT LONELY FEELING AGAIN (Mellin)

Hal McIntyre-MGM 10002 • Connie Roswell-Apollo 1004
Louis Prima-Maj. 1145 • Chetko Spivak-Vic. 20-2287
Freddy Stewart-Cap. 426 • Frankie Carle-Cal. 37404

COMING UP

AIN'T NO HURRY, BABY (Stuart)

EV'RYBODY AND HIS BROTHER (BMI)

GOT A RING AROUND

ROSIE'S FINGER (Dawn)

HONEYMOON (Marks)

IT'S SO NICE TO BE NICE (Tune-House)

JUST AN OLD LOVE OF MINE

THIS IS THE INSIDE STORY (Campbell-Pergie)

STORY OF SORRENTO (Stevens)

WAIT'L I GET MY SUNSHINE

IN THE MOONLIGHT (Vanguard)

* Soon to be released

BROADCAST MUSIC INC.

150 FIFTH AVENUE • NEW YORK 10, N. Y.
NEW YORK • CHICAGO • HOLLYWOOD

Trenet Puts in Busy Stay in B. A. on 4-Way Nitory, Radio, Disk, P. A. Sked

Buenos Aires, July 8. Long a favorite with Argentine disk fans, Charles Trenet has been busy since arrival June 14, under contract to Radio El Mundo for broadcasts under EKOLOS sponsorship, and personal appearances at the Cine-Teatro Metropolitan, operated by Clemente Lococo. Business done by the singer in p.a.'s at the Metropolitan has proved disappointing, chiefly due to adverse public reaction to films shown simultaneously. "Lady in the Lake" was ranked one week. "The Show Off" wasn't liked any better.

The Trenet radio programs have been a knockout, with the red-haired warbler exchanging repartee in French and pidgin Spanish with Jaime Font Saravia, Argentina's top emcee. Louis Vola's comco provides the accompaniment, both on the air and at the Metropolitan. Vola came to Buenos Aires four years ago with Ray Ventura's outfit, and stayed on with an unit of his.

Tonight (3) Trenet also opens at the Embassy nightery, after midnight, for a 10-day stint, with Jacques Georges' French house band accompanying. There has been a knock-out fight between nitory operators to secure the French star, with Arthur Kuscher of the Embassy out-bidding.

Trenet plans back to the U. S. for New York p.a.'s July 14 before going on to Hollywood. He is now dickering with the Mundo net for another Argentine or South American tour in 1948. Sales of his music and records have been spiraling since his arrival and Columbia's affiliate in Argentina, Fabrilas e Industrias Electricas Odeon, have been pressing his disks in quantity. Trenet is making new recordings for Odeon while in Argentina.

LEAFY PARS
(BARTONE)

Currently
ROXY
NEW YORK

Thanks to SAMMY RAUCH, also BILLY ROSE, for 3 years at the Diamond Horseshoe, New York; NIGBY BLAIR, for 4 months at the Carnival, New York, and to OLSEN and JOHNSON.

H. J. NELSON
502 N. Bedford Dr.
Beverly Hills, Cal.

Funk Doubling at N.Y. FB: Agcy. Continues Expansion

Frederick Bros., N. Y., cocktail den now headed by N.Y. Funk following resignation of Walter Bloom and Nick Edwards. Funk, who recently joined FB band dept., will continue to work that sector as well.

Bloom left FB to join agency opened last week by Charlie Busch and Bill Peterson, who left Consolidated Radio Artists July 1 to go on their own. Edwards hasn't set his next move.

Frederick Bros. is continuing to expand in other parts of the country. Agency, which recently decided to open a San Francisco office, has also settled upon a Dallas Branch. Former lawyer is expected to proceed around Aug. 1 and will be followed by Duggan, who has been in the FB Coast office for years. Dallas is slated to open in October.

Tom Healey's Son Te Reprise Dad's Nitory On 50th Anniversary

Dan Healey, vaudey and nitory man, and George Healey, son of the late Thomas Healey, opened Nitory Healey's Gold Glades, N. Y., in the Bronxville area, have effected a partnership to reopen spot nitory and banquet hall.

Plans are under way to have it open Aug. 16, the 50th anniversary of older Healey's opening on same corner with saloon and seafood bar, then capitulated into triumvirate of nitory. Under same roof, which amassed a fortune for him, spot nity hall has traded up bar in front resembling a fight club, with prize-ring motif, ropes all around ring and elevated seating stage at rear where the show can be viewed by those at the bar as well as those in dining room. Upper floor will have banquet rooms.

Dan Healey will head and supervise entertainment features of spot nitory in operation on the New York and of enterprise. Initial show will have Healey and his frau, Helen Kane, co-tening. Also Freddy Werner, zany comic; Bobby Ross, singing vaudey; and others to fill. Billy Jackson, vet agent, has exclusive on booking spot.

BISHOP'S STORK BOOKING

Pittsburgh, July 8. Joy Bishop, booked for repeat at Carousel nitory, Pittsburgh, has said on date in order to be home in New York when stork arrives at the Bishop menage. He's agreed, however, to play date after recovery from blessed event.

Bishop, who clicked at Carousel on previous date and is a fave in Pitt area, will be back.

COPA, MIAMI, ADDS JOCK TO PERK UP LATE BIZ

Miami Beach, July 8. Dick Jockey pitch to attract cocktail patrons inaugurated by New York nitory has been installed in the Copacabana lounge here by Murray Weinger, with result still to be determined. Swank spot opened July 3 with show featuring George Price.

Room did capacity hit over weekend, but whether the 11:30 p.m. to 2 a.m. broadcast helped or whether it was the heavy hawk who week-end influx to this resort will be found out this week. Aired over WWS outlet WKAT, with Dick Stern gabbing and handling the interviews, the broadcasts have attracted many phone calls.

In season the spot attracts most of the biggest vacationing here and the biggest vacationing here. It's a cinch any celebs in town now, will wind up at the Copa, since it's the only big spot open on the beach.

Union Pulls Acts When Mex Nitory's Security Bouces

Monte Carlo, Reynosa, Mexico, is back on the unfair list of American Guild of Variety Artists after posting a knockout \$2,000 fine over salaries of American acts booked into nitory, according to Matt Shellen, head of union.

Spot, which has been playing Mex and American acts comic, recently enlarged budget for U. S. acts, and the American Guild of Variety Artists and sign basic agreement with AGVA, which prompted union to sue.

Two weeks ago Music Corp. of America, booking spot, asked AGVA for a clearance, according to Shellen. When AGVA refused, Music Corp. operator, had posted check for \$2,500 ban was lifted and MCA permitted to open a show. Check was forwarded to national AGVA last week but bounced after deposit. Union charged former ban was lifted and notified MCA to pull acts.

Guill Collects Salary Claim for Buddy Lester

Frank Barbaro, Detroit nitory operator, reputed to have dropped out of operation in the New York, Baltimore, Las Vegas, before bowing out some weeks ago, settled salary claim against Buddy Lester.

Amount, according to American Guild of Variety Artists, was \$1,000. When this week was due on short pay-off, Comie had been in spot since two weeks before. Barbaro, Lester took his woes to union and when later notified Barbaro he paid full amount pronto and apologized for the mixup.

Saranac Lake

By Happy Benway
Saranac Lake, N. Y., July 8. G. Albert Smith, N. Y. legit artist, decided to leave Saranac Lake, Union company because of break-down, registered at the Will Rogers hospital and getting sick and dying while taking rest routine.

Sammy Falck, recently from Jerusalem, doing a bedside chat with Seni Olton, who is flashing okay clinic response.

Isabelle Rook, after long infirmity, has been upped to one meal a day.

Eugene "Hugh" Carnaby, agog over surprise visit from Jack Ruby, is being visited by William Astley, Columbia Broadcast System manager.

McDine Klimick in for a summer viz. (3) to near her sister, Lee Klimick, who graduated there and is now a Will Rogers staffer.

After one year, Ed "Loew" Slagus and Sig Mealy that will keep them in bed indefinitely.

John Louder, ex-legit, took a turn for the worse and is now doing an infirmity routine in Ravenna sanatorium. Raybrook, N. Y.

Bill McCowan, a Mildred Weiss, accompanied by Judith Weiss, planned in for chat with Victor "ATSP" Gamma who recently drew a good clinic report.

Samuel Cohen, who is playing with "Your Uncle Dudley" at the Lake Placid Club, took time out to visit the former dancer, Alice Danley, who has okay clinic reports.

After one year, Ed "Loew" Slagus and Sig Mealy that will keep them in bed indefinitely.

Moe Good coming out on top after three stages of the thoracoplasty operation.

(Write to those who are ill.)

Night Club Reviews

Copacabana, Miami

Miami Beach, July 8. George Price, Patrice Brown, Bob Dixon, Germaine, Jane Taylor, Girls (7), Frank Litalie Orch; no minimum or cover.

Reopening of this class spot for its first attempt at a summer run brought them out in large numbers with the pretension (3) looking for a midwinter affair. Capacity continued to be indicated, but subsequent turnarounds, Saturday. Whether this situation will continue remains to be seen. Indication points to profit-off operation for owners who have been in the business for years, they continue the policy installed.

Package makes for a heavy, nicely continued 70-minute show. Production value, Jane Taylor has given her line of lookers some imaginatively devised routines. \$3 a drink is "Granada" which features Bob Dixon and the castanet accompanied spin lags of Germaine, a shably tapstreak who works with the line in the three group numbers. Scores in her own spot with her heel and toe definitions, topped by bread-baking.

Price is maintained by Dixon, a good-looking youngster, who has neat versions of "Always," "Because," and the "Granada" solo.

Comedienne-singer Patsy Shaw, a lusty lady who has been playing minor roles here for several seasons, does nicely in this smarter act, with her stuff in a more former broad lines and broader delivery. Her husband, "The Zee," then "Together" (rhythmic backed to special lyrics) and a zany skit on Latin singing, "Latin Negra." Encores with "No Can Do" and "Sigue Como Dend de la Moke," which could be eliminated. Had them all the way.

Joe George Price wraps things up with impenes of comical numbers and stores for the future. For older patrons it's a nostalgic show while for the younger set it's a lusty and great of variety. The terror who are radio and film names, in the Parading, in the tickets on Jolson, Richman, Jessel, Sam, Boban, he keeps them in the palm-pounding, then he keeps them in the income tax pay for a begot.

There is a show, which will unite kudos for the manner in which the show is put on. The men they sound like a full blown group. Group also okay by dance section.

Latin Quarter, Chi

Chicago, July 8. Rita Bros., Jane Wilkner, The Leagues (3), Evelyns and Diane, Line (8), Buddy Shary (12), \$1.50, minimum \$3.00 plus \$1.50 additional for second show.

It's certain that complaints about the nitory biz being offhand in other parts of the country, is the Latin Quarter is any criterion.

It's a tough and interesting show, getting into every act for laughs. They don't throw in and in the mad routines giving two different shows nightly, playing anywhere from 40 minutes to an hour depending on how much they've knocked themselves out on previous show. Format still holds the same basically with Jim and Al stooping for Harry, to the frequently heard "The Guy in the Middle is the Funniest."

Harry dominated and in the mad routines giving two different shows nightly, playing anywhere from 40 minutes to an hour depending on how much they've knocked themselves out on previous show. Format still holds the same basically with Jim and Al stooping for Harry, to the frequently heard "The Guy in the Middle is the Funniest."

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MAXINE

VILLAGE VANGUARD, New York

NOW (Indefinitely)

RADIO: Sundays, 3-3:15 P.M., WNEW

Personnel Management: ELBERT TERRY

Direction: MUSIC CORP. OF AMERICA

Supaphie Rm., Las Vegas

Wally Vernon, Patricia Lusk, Jack Riley Orch; no cover, no minimum, no minimum.

The Cortez management has restored the show in its Sapphire Room with gratifying results. Wally Vernon headlines and clicks. He has a new material, variety work hard and tries to make each show different. He starts with a bar line of chatter weaving into burlesque routines which had the audience laughing. He has 45 minutes and bows off with a new number.

ONE FIFTH AVENUE, N. Y.

(HOTEL ONE FIFTH AVENUE)

Patricia Bright, Jack Kerr, Highlight, Bob, and Herold Francis, Hazel Webster; no cover, no minimum.

Sparked by good entertainment and its no cover-no minimum policy, this room, which is probably the most popular in the city, continues to lure steady patronage night after night. Club is so intimate that the audience is a part of the act. They are practically sitting on the ringed-in floor. The show is a real one. (Continued on page 88)

COMEDY PATTERN

For All Branches of Theatricals

SPECIAL SUMMER PRICES!

FUN-MASTER GAG FILES

Now At \$4.00 each

Now At \$3.00 each

Now At \$2.00 each

Now At \$1.00 each

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Union Lifts Unfair Ban When Mt. Circuit Yields to Room-Board Clause

An 11th hour truce effected between operators of mountain resorts and American Guild of Variety Artists last week precipitated lifting of unfair action by union against number of spots, which would have been holiday (4) weekend shows.

When operators of 10 top spots, who previously refused to go along with the union on its terms for housing and boarding talent, Dave Fox, head of N. Y. local of AGVA, signed the ban on, warned agents and talent not to do business with them.

Although most revolted on regulations, union's strategy fooled the ops. Latter figured that blanket union action against several hundred places using talent would bring reprisals from performer-members thrown out of employment by union agents.

Fox and Matt Shelve, national head of AGVA, strategically decided to disagree such unfair actions, 10 at a time. Consequently when the 10 affected capitulated the others fell in line.

Transport Smart

Hasle between union and operators was over claims that union wanted operators unable to accommodate performers at places of employment were required to provide adequate accommodations on par with own establishments within a radius of five miles of employment and provide safe transportation to and from such places. With controversy settled they'll now do it.

MAX VAUDER REOPENS UNDER NEW MANAGMT.

Mexico City, July 8.

Teatro Lirico, historic vaudeville house where Lupe Velez started, has resumed to good trade after a production that ran deep in the red. House is now run by operator of the Folies Bergeres. It's getting much of the overflow from Consuelo Moreno, Spanish songstress, who is currently topping bill, which includes Barton & Brady, American comics, and Chay, Fido & Mikki, Spanish clowns. Ticket is \$5 (Mex).

Resario & Antonio set for Casino de Billmore hotel, N. Y., starting July 20.

'Susanna' Minstrel's 21G At Utah Centennial Expo

Salt Lake City, July 8.

"Oh Susanna," Count Berni Vici's minstrel show, which has been touring for two weeks, hit a clunker on one night but did not falter last week yesterday (7) with a fair \$21.00 gross. Preen was snarled at the sound system going haywire, and the curtain going up a half hour late.

Good reviews helped, and by the weekend "Susanna" was doing okay. Show is playing at \$24.00 top and if the second week gross hits \$23.00, which seems likely, it may hold over for another week or two.

Nip Act Planning A Jap Pan Time

Americanization of Japan since the GI occupation is proceeding at a faster pace than at any time since Commodore Perry opened up the island to American trade. Americanization is, in fact, going along so rapidly that a former Ringling Bros. and Barnum & Bailey act, Bert S. Uyeno, is laying the groundwork for a vaudeville circuit to consist of approximately 25 weeks and using U. S. sight acts.

Uyeno, head of the Uyeno Japs (G), played most circuits during a long sojourn in the U. S. At the beginning of the war he was touring Australia and interned there for the duration. At the war's end he returned to Japan, where he's employed as an Army interpreter.

Nothing that the Nips have long been fans of U. S. films, and any time whenever possible they in USO-Camp Shows troupe. Uyeno has been studying the possibilities of establishing a variety route. He has some 25 houses throughout Japan already lined up, and has succeeded in getting Jap bankers to back the proposition.

It's Uyeno's plan to use a majority of native trues and buy American talent's already booked in Australia. By doing this he can save sizable sums on transportation.

Uyeno and his backers are now paving the way so that act importations can roll as soon as normal U. S.-Nipponese commercial relations resume on a peacetime scale.

Prewar Japan always had high regard for American vaude units, sports, and films. Currently American films are cleaning up over there, and prewar American baseball teams hit sizable grosses on Jap tours. In the variety field, the A. B. Marcus unit was the major show to tour the island. One year, Marcus after cleaning up with a lengthy tour throughout the country, made an additional profit by booked in Australia. The scenery, props and costumes to Jap producers. How they made out with the show's physical assets afterwards is not known.

Uyeno made known his plans to Al Fonzell (3 Fonzell) on a recent USO tour. Fonzell, who leaves this week on the last USO-Camp show to tour Japan, is taking with him lists of acts from the major outdoor talent agencies for Uyeno's use.

Once the last USO-unit leaves the island at the end of the year, Japanese will no longer see American acts until Uyeno's circuit gets started.

Borrah Minnervich Macauls set for the Casino, theatre, London, in October.

'Water Follies'-Downey Set for Omaha Date

Omaha, July 8.

"Water Follies," aquatic spectacle with Eddie Rose and Morten Downey, singer, toppling show, opens for a week at Ak-Sar-Ben Field July 15. It inaugurates the annual summer season of from three to five major outdoor attractions.

Downey was secured in place of Carmen Miranda, who wired she was suffering with sinus trouble and couldn't report.

Philly Mass Meeting In Revolt Vs. AGVA Gets Sparse Response

Philadelphia, July 8.

Mass meeting called by Dick Jones, discharged head of Philadelphia local of American Guild of Variety Artists, drew slim attendance at Hotel Commodore last week. Jones, whose suite is yet to be determined via pending suit instituted by him in common pleas court to negate dismissal by national AGVA, called meeting to demand return of full autonomy from national body. If not forthcoming, he said local would secede from AGVA and set up own union.

Although national AGVA has 900 members listed in the Philly area, only part of the membership attended the meeting, according to Alan Nickerson, national AGVA rep here.

Matt Shelve, national head of AGVA, dismissed Jones some months ago and ordered takeover of local by national AGVA. Jones instituted injunction suit to restrain takeover, which, despite several hearings here, is yet to be decided by Judge Harry McDevitt. Meanwhile national AGVA has packed all Philly spots and is collecting dues from majority of membership. Those who have strung along with Jones have been declared unaffiliated by AGVA, with such action suspended pending court decision on injunction.

Colonna Sets Unit For Midwest Tour

New midwest roadshow unit has been organized by Jerry Colonna with first booking for the Orpheum, Omaha, July 11. Unit will tour for six weeks.

Featured besides Colonna are Bob Chester's orch, Walter Nilsson and Al & Connie Fanton.

Say Hank-

I'm Appearing at LOEW'S STATE, New York Week July 10th

Don't forget to be there!

with "Archie"

Going on Tour With Jerry Colonna and Tex Beneke, July, August and September

JACK KALCHEIM, Personal Mgr., 1270 Sixth Ave., New York

P.S. Thanks to SIDNEY PIERMONT

Featherbedding Relax Under New Laws May Cue More Vaude Bills

Timberg Nixes Hearing But Settles With Comic

Conciliatory hearing at American Guild of Variety Artists on complaint of Marty Barrett, comic, against Herman Timberg, producer and material writer, didn't come off.

Barrett filed complaint against writer-producer that he had paid Timberg \$400 for what he termed "unsatisfactory material." Dave Fox, head of N. Y. local of AGVA, invited Timberg to talk things over, but latter allegedly refused stressing he was too busy. Later principals got together and adjusted things.

Ball Park Vaude Bows on Coast

Hollywood, July 8.

Ball park vaudeville, such as has already been tried out in the east, is making its bid now at Wrigley Field, Los Angeles and in ball fields in San Diego, Sacramento, Hollywood and Oakland. Wrigley was leased for fourth of July night by Charlie Hoover, who staged an outdoor show followed by dancing for the audience.

Hoover has scheduled similar productions for other Coast League ball parks. Program uses a portable stage on the infield and all ball park concessions operate for the special show.

Andrews Sisters 4 Wks. At 12½G, % At Riviera, N. J.

Highest guarantee ever shelled out to a cafe act in the New York area was set last week with the pacting of the Andrews Sisters for the Riviera, Ft. Lee, N. J., at \$12,500 plus percentages. Singers start July 24 for four weeks. It's their first date in the N. Y. vicinity and the second of their career. They played first cafe engagement recently at the Club Flamingo, Las Vegas.

Chandra-Kaly dancers have been signed for the Andrews layout and choice of comedian lies between Larry Storch and Phil Foster.

Vaudeville theatre operators figure upon elimination of the standby here next year because of constitutionality of the Les Anti-Petrol bill, and passage of the Taft-Hartley law. It's figured that such action would save ops sizable wads of coin.

Current strategy among vaudeville house operators is to stall negotiations until present American Federation of Musicians contracts expire and then call for application of the anti-featherbedding clauses in the Labor-Management law and the Les Act.

Operators say that the current Congressional probe of James C. Petrolito, AFM presy, is likely to cause the union head to relax former stance on standby crews in future contracts. If so such statement is forthcoming from Petrolito, then it's seem that some operators will defy strike by the AFM by firing the standby crews.

If issue is taken to court resulting decision will then clarify things for all time.

Theatre operators feel that elimination of standbys and excess stagehands would encourage opening of more vaudeville time. They figure that once a house management decides upon stagehands, all normal expenses are immediately doubled because of the necessity of hiring help it doesn't actually need. Consequently, most houses are unwilling to take that chance under present conditions.

BILLINGSLEY SUES L. A. STORK CLUB ON INFRINGE

Hollywood, July 8.

New York Stork Club has damage suit on file here against Los Angeles Stork Club asking \$35,000 damages and injunction against L. A. outfit's using the name. Claim is made that \$800,000 has been spent by New York club in advertising its black-and-white insignia of a stork with a top hat and monocle.

Suit seeks to prevent L. A. club from using insignia.

Another Pitt. Cafe Folds

Pittsburgh, July 8.

Club Lu Maria's shuttered Saturday (5) for July and August.

Spot, formerly the Villa Madrid, had tough sledding lately, so a city order that lighting system had to be done over to conform with fire regulations was a convenient out for summer shutdown.

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Producers Suing Mex Talent Union For 'Arbitrary' Fold of Ice Show

Mexico City, July 8. (U.S. News.)—A lawsuit for \$250,000 (Mex.) damages is being readied here by Ramon Reschi, former ballroom dancer (Ramon & Renita), now big talent booker-producer here, against Juan Soler, general secretary of the Mexican Actors' Association, for closing June 30 of "Rhythm on Ice" at the Teatro Iris, after the production had run out nine days. Reschi is co-producer of "Rhythm" part U. S. ice skating revue, part Mexican vaude, with Arnie Hartman, acrobat, who manages show, and O. E. Melone, local manufacturer. Soler announced that he shutters "Rhythm" because the management was in arrears on wages to the troupe.

Reschi said closing has "closed to many persons the opportunity to work and besides meant a loss of about \$100,000 (Mex.). Eleven U. S. members of the troupe, he said, signed a petition that was given to the amusement supervision department of the local civic government, urging that the show be allowed to reopen, and that stars of the Mexican part of "Rhythm" favor its reopening. Reschi asserted that instead of the \$26,000 (Mex.) Soler said the show owed (wages) only \$400 (Mex.) was owing on salaries for night before fold. Soler cited wages due as reason for closing troupe.

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show. Reschi said this has cost him personally \$25,000 (Mex.).

While "Rhythm" remains shuttered, some U. S. acts of company are still dancing at Club Minutill niterie, and the Folies Bergeres, vaude revue house.

Hartman said that during the eight days the show played the Iris its costs were \$97,500 (Mex.), of which \$25,000 (Mex.) was used to pay performers' wages, \$10,000 the stage hands, \$10,000 rent for the place, \$4,500 for overhead and the rest for other expenses. These payments, he said, were certified by the government's amusement department.

NITERIES GAVE UP 70% OF FLORIDA'S AMUS. TAX

Miami, July 8. Greater Miami contributed 70 per cent of the state of Florida's cabaret taxes, \$25,142, according to figures released by the Bureau of Internal Revenue branch in Miami this week.

Bureau officials, in releasing the figures, were optimistic about 1947's tax, pointing out that one club paid \$97,000 for the first three months of the year and another \$37,000 for the month of February.

Of the reported \$6,000,000 collected in this area for amusement taxes, one twelfth came from niteries, with the balance from the 203 establishments paying cabaret taxes.

Barney Gould's Show Boat Niterie for San Francisco

Barney Gould, San Francisco local producer, will launch new river boat niterie Oct. 1. He's acquired old Sacramento River showboat "Port of Stockton," and will anchor at Hyde street on San Francisco Bay. Gould will be lifetime niterie and minstrel shows.

The four decks of boat will be converted into a 500-seat theatre, dining room and cafeteria. Gould expects to cash in on forthcoming California Centennial trade as well as large tourist biz.

Two Niteries Restore Talent, Pact With AGVA

Club Shanghai, San Francisco, which folded some time ago as casualty of the midtown closing law, since amended until 2 a. m. re-opens this week. Spot has posted cash security with American Guild of Variety Artists under class B, with \$75-55 scale, latter for line girls.

Cal-Neva Lodge, Lake Tahoe, Nevada, also restored talent to the stage, posting \$2,000 with AGVA to cover weekly budget. Latter is class A spot, with \$100-65 scale. Connie Boswell heads the new show, at \$3,600 weekly.

'Lost Colony' Revived

Raleigh, N. C., July 8. Paul Green's symphonic folk drama, "The Lost Colony," opened its seventh season last week at Waterside theatre on Roanoke Island off the North Carolina coast. J. C. B. G. Edwards, former governor of the state and officer of the historical association backing the production, had pre-cursor speech to the audience of 1,000.

There are 200 members in the club, as well as some 100 vaudeville acts and members of the theatre staff. Sam Selden is show's director, said that poster on the launching of the enterprise 10 years ago. The production was in mothballs for three years during the war.

Jack Cole Dancers Set For Harlem, N. Y., Aug. 28

Jack Cole dancers have been signed to open at the Harlem, N. Y., new niterie venture on the site of the defunct Varsity Fair. Last week, also have signed Mme. Kamernova, who heads the production, and Lavinia Quarter, for similar shows at the new spot.

Cole, said to open Aug. 28 in the American Legion connection, is shopping around for additional topliners.

Sunbrock Woes Spread to Prov.

Providence, July 8.

Larry Sunbrock's difficulties with the police and bill collectors held over into Cranston, near Providence, when the U. S. Collector of Internal Revenue seized some Sunbrock Rodco equipment in lieu of back taxes, \$25,000, according to figures Cranston police reportedly sent out an alarm over the teletypes for Sunbrock's arrest on an assault with a dangerous weapon charge.

Sunbrock was accused of beating Arthur Childers, owner of the Heilman drive-in, used in the rodeo. Childers claimed that Sunbrock struck him and had two employees hold him down, but he was beaten with a claw hammer. Childers had asked for \$250 additional for an extra performance of his act.

In addition to the charges made by Cranston police, Sunbrock is facing charges in New York allegedly for jumping bail and failing to pay salaries.

Court Ukase Vs. Setup Spots Cues Fold of St. Loo Club

St. Louis, July 8.

State supreme court ruled and a few other obstacles forced Anthony Scarpelli and Charles Bologna, co-owners of Club Plantation, to toss in the sponge. Owners have spot and lease on the block.

Scarpelli said their woes started when supreme court recently ruled that set-up establishments were amenable to the State Liquor Control Dept. and must close at 1:50 a.m. Sunday and remain closed all day on the Sabbath, law to determine the legality of the law, passed by the Legislature last year, was instituted by the 400 Club, another midtown nite spot.

"In the offing looks possibility of Government taking over the property as part of a site for a new veterans' hospital. Catering to offstage and supplying colored show the Plantation was one of the best patronized spots in town until the court clamped down on its policy, remaining open all night because it did not sell liquor but merely furnished setups. Scarpelli said it was necessary to stay open until the early a. m. hours to make any profit."

Miller Forces 5-Yr. Lease On Riviera, Ft. Lee, N.J.

Bill Miller, operator of the Riviera, Ft. Lee, N. J., last week forced the signing of a five year lease on spot. Miller declared that met was asked following his refusal to fork over the rent until Sam Marcus, who holds title to the property, gave him a lease as per previous agreement.

Miller claimed agreement reached prior to opening. Marcus was to relinquish interest in operation in exchange for property title and issuance of a lease. Lease was given and Miller held out until link.

Riviera has been hitting top grosses of any club in the area. Miller says they have ranged from \$55,000 to \$97,000 weekly.

O&J for Steel Pier, A.C.

Olsen & Johnson and their "Jerks Berserk" vaude unit, currently at the Roxy, N. Y., after protracted run at Nicky Bally's Continental, N. Y., have been packed for Steel Pier, Atlantic City, Aug. 11.

They're being at other dates after Pier run.

Night Club Reviews

Continued from page 85

One Fifth Avenue, N. Y.

tioning takes care of the sultry weather.

Summer show is headed by Patricia Bright and Jack Kerr, laves some of the crowd on night of the S.R.O.'s crowd on night caught (2). Miss Bright, who's been around some of the events updown, wears draws steady wigs with her fresh hair, a hair styling of a Flabulous showmanship. Her opening takeoff on Katherine Hepburn's "The Heiress" is good but emerges as a warning for her other numbers, hilarious impression of a Flabulous secretary explaining "I Had a Man" who was incompatible salire, "I'm incomparable." Hildebrand. An al-luring glow and bantering asides add considerably.

Kerr also pleases with his slightly blue ditties a la Dwight Dicks, accompanied by own pianists. His punch is aided by evident pleasure he takes in his work. Leading up to the indigo tunes gradually, he opens with a couple of standards, and then swings into his special material, including a French song, "Mia Ota Regrets." It's good stuff for the return.

Highlights, winners of this month's S.R.O. round of the S.R.O. are under New Acts. Bob Downey and Hazel Webster furnish the entertainment with a well-played repertoire of popular tunes in two acts. Hazel Webster furnishes the musical interludes to plain. Siss.

Glass Hat, N. Y.

(HOTEL BELMONT-PLAZA)

Larry Daniels, Decker, Denise, Naomi Stevens, Eddie Stone Orch., with Julie Wilson, Nino Rumba Band, \$2-10 minimum.

Glass Hat's new summer show is nothing to get excited about, offering the maximum of mediocrity and originality. In an apparent counterpoint move during lackadaisical dance, the room offers only three acts, all of which may be okay for this city's tawdry taste, but won't attract local niterie trade who see the same stuff done better before.

Show stars come Larry Daniels, who chief claim to fame is the one-week stand he played recently at the Roxy, N. Y. Unless he changes his delivery style and gets some fresh material, it's doubtful that he'll get another big booking anywhere. Guy tries hard but his cornedien gags go over like a lead balloon.

He seems to have taken his cue from niterie comic Al Bernie, accounting his sentences with the identical infection used by Bernie. His impressions of Hollywood stars are merely repetitions. However, he displays wide showmanship in saying best routine for finale. In this one, he blacks up and imitates Al Jolson singing "Mammy." Voice and body motions are good and get him off to fair return.

Dance team of DeMar and Denise and songstress Naomi Stevens (both new acts), complete the show. Denise Stone's orch does a neat job of cutting in and offers excellent dance music, with Stone and Julie handling the vocals. Nino and his rumba crew sit in for Latin terping.

Roundup, Las Vegas

(RANCHO VEGAS HOTEL)

Joe Adams, Larry Conzoneri, Mario & Florio, Nick Castles' Hollywood Orchestra, (2), Bob Miller's Orch., no minimum, no cover charge.

Joe Adams whizzes through his first-quaking show. It's easily one of the best here in many months. Adams starts out with a couple of old gags and gains momentum. When he starts his stuff with Larry Conzoneri and Mark Plant he has the palm of the hand. Enceasing the show he goes in and out of the act. Conzoneri makes a perfect foil.

Mark Plant garners plenty applause singing "It's a Great Big"

Wonderful World, N. Y.

"The Girl That I Married," "Anniversary Song," "Old Man River," and encore with Argentine dancing through "Sonny Boy," which takes 'em off to riotous returns.

Mario and Florio, smooth and smart dance team, click with ballroomology. Open with a Strauss Waltz, follow with a Argentine number, turkey trot, rumba, and finish with the "Philly Widow" waltz to solid applause.

Nick Castle's Hollywood Dancing Starlets, six lookers, open show and come back for a circus number. Costumes are nifty and abbreviated enough to let the line keep cool in scorching temperature. Bob Miller and orch back neatly and are also favorites with the dance crowd.

Casades, N. Y.

(HOTEL BELMONT-PLAZA)

(FOLLOWUP)

The Belmont's summer operation, the Casades, evidently invites comparison with the Waldorf-Astoria's Starlight Room. Difference is that the B-more nabs a tourist rather than a local crowd. The show, shows must be designed along that level.

However, with current change in ball wherein Cardini has been substituted for the Minnie-Harmon Basicals, the Casades has an act that will well with the local crowd. Cardini's manipulation of cards, cigarettes and balls is a wholly new act. He's able to get his illusions across to all despite the layout of the room.

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'Dream Girl,' 'Joan,' 'Ruth' in Big Demand for Strawnat Showings

Three former Broadway hits are in highest demand for the new season, the trio being "Dream Girl," "Joan of Lorraine" and "Dear Ruth." At least one-third of the Strawnat shows will play all three plays once or more during the summer season.

There are 30 contracts for "Girl," with five more pending. "Joan" will be played by at least 20, and "Ruth" may top all in point of total ticket performances. Contracts for 20 bookings have been set, but it's expected that 50 stocks will follow the comedy before Labor Day.

Eight name actresses will appear in "Girl," part of the season's new season, the engagement drawing sensational. On Broadway, "Girl" has been playing in three summer spots this week, with Sylvia Sydney at the Flatbush, Brooklyn, MacK Eve at Brattle Hall, Cambridge, Mass., and Diana Barrymore at the Crest, Long Beach, N. Y. During the month, Julie Hagerty will appear as "Joan" at St. Michael's, Burlington, Vt., and Evelyn play it at Ogunquit, Me., and Lillie Rainer at the Cape Playhouse, Dennis, Mass. There are now 12 summer stocks registered with Equity.

Mystery of Phil Strawnat
Pittsburgh, July 8.
Town's new strawnat, the Repertory Players, operating at Frick Rehearsal Auditorium, Thursday and Friday nights so far, has been having trouble sleuthing so far, but Francis Williams, director of the strawnat, says they're going through with 11-week schedule just the same.

The moving to the Playhouse of the Western World" found only three paying customers in the audience. They got their money back and the performance was called off. Next night Irish comedy-drama went on, although there were less than 50 out front.

Trouble's lack is something of a mystery; nobody knows who brought company here and is keeping it going. Very little has been said about the show. It has also added to the general woes.

Faxinos Replaces Cooper
Hollywood, July 8.
Kathleen Paxinos replaces Gladys Cooper as star of the new Playhouse production of "Ghosts," Miss Cooper having been called to New York by serious illness last week. John Buckmaster, Play opens July 27 for week's run.

Paula Jordan and Beatrice Pearson are also in cast, latter having arrived from New York this week for rehearsals.

Garland's Brief Moment
Robert Garland, N. Y. Journal-American drama reviewer, is essaying a lead role in Viola Rubins' production of "Brief Moment," which starts a strawnat tour at Hampton, Va. Douglas, Edmon Ryan and John MacDonald, in addition to Miss Chase started) would Broadway show.

There is to be produced by William Baron and Jerome Mayer. Latter is directing.

Iks Chase in Tryout
Woodstock, N. Y., July 8.
Iks Chase is heading cast for a Rigger new comedy, "Laughter From a Cloud," which prems at Woodstock Playhouse July 15. Show is to be done in five acts this summer, with Broadway tryout planned for fall. Same cast (including Susan Douglas, Edmon Ryan and John MacDonald, in addition to Miss Chase started) would Broadway show.

There is to be produced by William Baron and Jerome Mayer. Latter is directing.

Strawnat Jettings
William K. Barry, who has been touring with "Star of the Night," now acting as publicity director for John Huntington's Spa theatre, Sara Springs, N. Y., Frank McHugh, essaying "Ah, Wilderness" at Guy Palmerton's Lake Wholen Playhouse, Pileburg, Mass., and John MacDonald, in addition to Miss Chase started) would Broadway show.

There is to be produced by William Baron and Jerome Mayer. Latter is directing.

Peaks Island, Me., week July 22... New summer stock play at Burnsville, N. C., Aug. 1 under direction of W. R. Taylor and W. T. Chichester... Louise Allbritton current star in "Love From a Stranger" at Westchester Playhouse, Mt. Kisco, N. Y.

Alvin Karp, Playhouse, Mt. Kisco, N. Y., premed his pre-fabricated title comedy Monday (7) with "Dear Ruth"... Fifth show at Green Hills theatre, Mohonk, Pa., is Bishop Michaels' new play, July 14... "But Not Goodbye" scheduled for July 14 at Bennington, Vt.

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Old Vic Aussie Sponsor Still 3-Way Mystery

Sydney, June 30.
There still seems to be no definite sponsoring of Sir Laurence Olivier for proposed tour of the new year. Various rumors have the Old Vic Co. playing for Williamson-Globe Productions and the Fullers.

The Fuller group came in the field this week by announcing that the troupe might come into the Mayfair, Sydney, with the take-back of home from Italy, switching from pit to legit.

It had been agreed that Williamson-Globe would run the troupe through its Aussie legit loop. It was indicated, too, that Whitehall Productions, headed by Roland Walton and Kathleen Robinson, would play Old Vic in this zone.

Goell, Ostroff, Blackton Team for Musical
Kermit Goell, songwriter and music publisher, and Manning Ostroff, producer of the Eddie Cantor radio show, have completed the loan for a new musical titled "Columbus in America."

The musical came from California over the weekend, now finds himself headed for Salt Lake City, Utah, where it will be produced with Jay Blackton, currently conducting symph orch in Salt Lake City.

Opera Boff in Mex

Mexico City, July 8.
National Opera Co. season, presented by the First Arts Institute at the National Conservatory of Music (theatre) is SRO for most nights.

Toppers of the season are Jan Pierce, a smash in Mexico on his first professional engagement, Evangelina Magana, vet. Mexican soprano, and a big name in Latin-America, and Francisco Valenzuela, Kismet's orch conducting is also a stand-out.

HEARING FRIDAY ON 'AIR-CONDITIONERS'

Court hearing of several Broadway legit theatre managers, upon which the City Department of Health will hear evidence in connection with air conditioning plants is now slated for Friday (11) after a 10-day trial. First hearing, at 10 a.m., will be held at 24 hours a day to care for cooling systems using Freon gas, which is such precaution for refrigerant apparatus.

Showmen concede the fire department is technically correct but have appealed to the Board of Standards and Appeals for a revised interpretation of the regulations. Freon gas cooling systems are the most modern plants used in theatres and are operating comparatively few hours daily. Fireman claim, however, that as gas remains in the pipes continuously, there is a possibility that although the chemical is non-inflammable even under when subject to high heat. Only the cost of putting in the systems are involved, others being dead, while a majority of legiters use ice-cooling systems.

Jed Harris Sued For 20G Acctg.

Jed Harris is named defendant in a suit for an accounting of \$20,000, said to have been invested in one of more of his shows by Savoy Productions, which buys in on Broadway way attractions. Complainant is not familiar to show people under the name of Harris. The suit is represented by Tony Williams, formerly with MacDonald - Heath, and is alleged to be for "Edie Sider" in his group.

Williams is stated to have invested in "Apple" and "Big Boy" in his "Lopp" last season, a flop. "Apple," which had a budget of \$20,000 (not managers) also invested, did fairly well at the Biltmore, N. Y., but the suit is said to be for "Edie Sider" in his group.

One court proceeding in which Harris was also defendant concerned "Our Town," which he re-produced at the Biltmore, N. Y., and which, he buys in on shows, asked for an accounting of \$35,000, claimed to have been invested in the Thornton Wilder drama, but the action was dismissed.

Harris was out of the city when the Savoy suit was filed but a copy of the suit, together with a copy mailed to the door of his Park avenue apartment, returnable in his absence, was received by a manager is said to be staying in a midtown hotel.

Fred Finkelhor's plans production of "The Longest Day" with Harris, this fall. Play was tried out last season by Oscar Serlin.

Telero Operettas Bow With 'Marietta'

Toledo, July 8.
Season of light operettas under the stars gets under way in the amphitheatre of the Toledo Zoological Garden, Toledo, Ohio, with "Marietta," starring Michael Bartlett, for a four-day stand. Also slated are "Bliss," "Time" and "Vagabond King."

Operettas are presented by Fontaine Productions, which will run each for a Thursday-through-Sunday stand.

'Dole' for H'wood

Hollywood, July 8.
Circle theatre, local legit theatre outfit, has set a Coast premiere of "Love on the Dole" for July 18. The production, which is being produced by introduced Wendy Hillier to England in 1934 and to Broadway two years later, film version, starring Deborah Kerr, was released two years ago.

The play has been set yet for the local run.

I. A. 'GALLIE' PREEM

Hollywood, July 8.
Premiere of the legit theatre has been set for July 24 at the Coronet. Charles Laughlin, Hugo Brown, and the legit theatre has been set for the Berthold Brecht piece, which Laughlin adapted in part.

The production, which is being produced by introduced Wendy Hillier to England in 1934 and to Broadway two years later, film version, starring Deborah Kerr, was released two years ago.

Inside Stuff—Legit

Walter Kerr, a leading figure in the dramatic school at Catholic University, Washington, D. C., and an associate professor there, contributed a significant article in the N. Y. Times Sunday (6) on the difference between the community or non-professional theatre as contrasted with Broadway. He argues that the latter produces only the best accepted dollars-and-cents theatre of America, shrewd, unyielding, willing to bet on the sure thing, rather than the professional theatre. "And it is New York which is tributary and experienced, then he proceeds to try and prove it. Kerr adds:

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No Breeze for B'way From All Angles; 'Ice' time an Exception at Upped 44C, Father Faldoro; 18 or Less Shows

Broadway rightly expected growth to drop last week, which wound up with the long Fourth of July. It was a week that was a debacle for most attractions. Some shows given a boost through the theater area, but distinctly doubtful of continuing. Attendance is not expected to pick up. Continued sunny and hot weather causes potential customers to the country or seaside, the ebb over the Fourth being what showmen always have feared. One exception was "Ice Time of 1948," which went up colorfully with the aid of a summer holiday matinee.

Closing of "Life With Father" this week will reduce the number of shows further. Start of summer holidays in the City Center is the new attraction in sight.

Estimates for Last Week

"Katie" (Comedy-Drama), CD (Comedy-Drama), R (Review), M (Musical), O (Opera).
"Call Me Mister" (Comedy) (23d week) (CD-1,095; \$4.80). Went off further but not as much as most other quoted already more than \$3,400.

"How to Succeed in Business" (Impical) (8th week) (CD-1,427; \$6.50). Some empires during the week more than others, grossing \$4,500, and capacity is \$44,500, and count was more than that.

"Bors Vester" (Lycium) (75th week) (C-935; \$4.80). Straight-play show did not expect to slump, but slightly over \$2,500 for a gross of slightly over \$17,000.

"Hudson" (Ziegfeld) (77th week) (M-826; \$4.80). One of three musicals suddenly went down, but not as much as one of three quoted over \$2,000 under capacity.

"Call Me Mister" (Comedy) (64th week) (R-1,104; \$6). Fell slump severely and dipped under \$18,000, "I" possibly more.

"Finian's Rainbow" (46th St. (26th week) (C-1,220; \$4.80). It was not here it was not indicated by the statement, which again totaled \$2,000.

"Happy Birthday" (Broadway) (56th week) (CD-1,101; \$4.80). After other shows, it was a low new last week, when takings were estimated at \$2,000.

"Harvey" (48th St. (140th week) (C-920; \$4.20). Better than most other shows, grossing \$4,500, and next week, with James Stewart taking the lead, bump up to \$5,000.

"Ice Time of 1948" (Center) (6th week) (M-2,294; \$2.40). Only show that went up gross was quoted at \$44,000 with an extra performance of \$10,000.

"John Love" (Mary) (Music Box) (22d week) (C-970; \$4.80). Had been \$10,000 in the money, and probably come back, but last week saw a violent decline to around \$12,000.

"Life With Father" (Alvin) (C-1,231; \$4.80). Final and 401st week for recordholder, which dropped from \$8,000; full attraction for house will be "Man and Superman," with Maurice Evans.

"Lums" (Cort) (first week) (D-1,094; \$4.80). Came in last in the July 4 slump; very modest first week—\$1,400, or \$5,000.

"Okla!oma!" (St. James) (221st week) (M-1,505; \$4.80). Musical Champ got good percentage of visitor patronage last week and registered \$2,500; gross \$4,500.

"Portrait in Black" (Booth). Added to last week's casualties and without other play in the red.

"State of the Union" (Hudson) (86th week) (CD-1,357; \$4.80). Got its box too and was in the red, but dipped under \$10,000; may pick up.

"The Medium" and "The Telephone" (Barterrow) (1,064; \$4.80). Eased off but got back to end of business week, with the tough going; around \$12,500.

"The Value of the Dollar" (Morocco) (109th week) (C-1,000; \$4.80). Expected to slide, and did last week, when it slipped over \$1,000.

"Young Man Fancy" (Plymouth)

(10th week) (C-1,075; \$3.80). Never got much, and last week, taking \$2,000, much as any other show, two-forties no help.

REVIEWS
"Batushe" (Belasco) (26th week) (C-1,077; \$4.80). One posted; revived light; closing notice wrote; again light.

"Sweethearts" (Shubert) (24th week) (M-1,262; \$4.80). Took the slump as much as any other show, and the gross dried to an estimated \$19,000.

NEIGHBORHOOD
"Joan of Lorraine" (Flatbush) (30th week) (C-1,077; \$4.80).
"Anne Lucretia" (Windor, Bronx)

'OKLA!' IN FURTHER PHILLY SKID, TO 20C

Philadelphia, July 8. "Okla!oma!" in a return engagement at the Forster, took another sharp skid last week, what with the weather and the expected Philly slump to the Jersey shore resorts. The Rodgers-Hammerstein piece sank to \$20,000 in its fourth week, which is way under anything it did in its first three weeks.

However, at the same time, it was announced that the Skid's record, dropping from \$20,000 to \$15,000, was up this tip his shows again at all of recovery after the expected hold-up. This will take it to \$15,000, Aug. 9. This week should tell \$15,000, but will take it to \$15,000, back to at least a profitable pace.

"Okla!oma!" to C. D. Aug. 11. Washington, July 8. National theatre, town's sole theater, which has been down several weeks, opens its doors for a four-week run of "Okla!oma!" to \$15,000.

The musical will be brought here for its third D.C. run by the National Company, now playing in Philadelphia.

'Musketiers' 31G, L.A.; 'Skin' SRO \$4,700 Again

Los Angeles, July 8. Philharmonic Aud went dark Saturday night for a week's respite at \$10,000 to bring the show back, crawled away from a poor three-week stand. Final frame, despite a holiday weekend, registered poor \$10,000, but the show, which had a bad \$11,000. And responds Monday (14th) with four and final, Civic Auditorium Co. offering, "Louisiana Purchase."

In Hollywood, tiny Coronet had another SRO \$4,700 for its third full week of "Skin of Our Teeth," \$10,000, but the show, which had a bad \$11,000. And responds Monday (14th) with four and final, Civic Auditorium Co. offering, "Louisiana Purchase."

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Rita' 50G, Pittsburgh

Pittsburgh, July 8. Second high of the summer season was rolled up last week at Pitt Stadium by "Rio Rita" for a third round \$50,000 persons and just a few more to the show, which had a bad \$11,000. And responds Monday (14th) with four and final, Civic Auditorium Co. offering, "Louisiana Purchase."

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'LOVE' SRO BEFORE OPENING IN BOSTON

Boston, July 8. "Love For Love," making the hit through a Canadian booking situation (its week scheduled for Boston) opens the Colonial for a week, this week on Guild-Theatre Society auspices. It was about clean at the box before opening, despite the subscription patrons are pretty largely out of town this time of year.

"Breathless" (Broadway) (18th week) (C-1,077; \$4.80). One posted; revived light; closing notice wrote; again light.

"Sweethearts" (Shubert) (24th week) (M-1,262; \$4.80). Took the slump as much as any other show, and the gross dried to an estimated \$19,000.

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Grand National Night

New Hope, Pa., July 7. These Grand National Night shows, with Warner P. Minkoff and Herman Minkoff, are scheduled for Boston, opens the Colonial for a week, this week on Guild-Theatre Society auspices. It was about clean at the box before opening, despite the subscription patrons are pretty largely out of town this time of year.

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Strawhat Reviews

a number of problems which have been met satisfactorily by combining a hotel lobby-living an outside porch.

"Breathless" (Broadway) (18th week) (C-1,077; \$4.80). One posted; revived light; closing notice wrote; again light.

"Sweethearts" (Shubert) (24th week) (M-1,262; \$4.80). Took the slump as much as any other show, and the gross dried to an estimated \$19,000.

NEIGHBORHOOD
"Joan of Lorraine" (Flatbush) (30th week) (C-1,077; \$4.80).
"Anne Lucretia" (Windor, Bronx)

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"Be Lovelier Tonight!"

"My Beauty Facials
leave skin softer,
more appealing,"

**JOAN
CRAWFORD**

"Lux Soap facials are such a simple care," says lovely Joan Crawford. "They're quick and easy but they really work. Here's all I do—I smooth the fragrant Active lather well into my skin. Then I rinse with warm water, splash with cold. Pat gently with a soft towel to dry. Now skin is softer, smoother—takes on fresh new beauty."

Don't let neglect cheat you of Romance. Take Hollywood's tip! This gentle beauty care Joan Crawford uses will make you lovelier tonight!

In recent tests of Lux Toilet Soap facials by skin specialists, actually 3 out of 4 complexions improved in a short time.



I'm taking Joan Crawford's tip! She says: "It's wonderful the way Lux Soap facials give skin fresh new beauty—leave it softer, smoother!"



Joan Crawford is right. You'll be thrilled with these Lux Toilet Soap facials—the appealing fresh new beauty they give your skin.



You want skin that's lovely to look at, thrilling to touch. These Lux Toilet Soap facials screen stars recommend will help you to have it!

Joan Crawford
Star of Warner Bros.
"POSSESSED"
Now Showing Locally

9 out of 10 Screen Stars use Lux Toilet Soap—Lux Girls are Lovelier!

SCREEN

RADIO

MUSIC

THEATER

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RECEIVED

Al Jolson's Sequel 'Story' May Stress 'Only Millionaire Who Did a Comeback'

By ABEL GREEN

Al Jolson, who returned to the coast yesterday (Tues.) following his stop in Chicago for the Graziano-Gale fight tonight (Wed.), says he is all set to do a sequel to "The Jolson Story" for Columbia Pictures even though prexy Harry Cohn thinks the star's 50-50 terms should be rescheduled downward a bit, because it is a follow-up. "Jolson Story" has grossed \$9,000,000 so far, says the star, of which \$6,000,000 is profit to date. Film cost \$2,000,000, including overhead, advertising, etc.

Technicolor prints, etc. Basic negative cost was \$2,000,000. "Larry Parks again will do Al Jolson, and the story will take the comedian's career from the middle, where it left off, to the end, which is even more fertile biopic material, showing him in the fullest extent of his life's work, going right shows as he chose, radio programs, USO-Camp tours, etc. (It's a historical fact that the material is contracted in North Africa. In the early war days, nearly took his life.)

From his preliminary ideas on the sequel script, Jolson feels that the second film might even stress the (Continued on page 17)

Clergyman Converted Right Up Allen's Alley In Tolerance Sermon

Boston, July 15

Fred. Allen, summing at R.C. with on Cape Cod, was the subject of a sermon on race tolerance by West Dennis Community Church. Sermon was in contrast to plenty of recent editorials in the Pilot, of which Allen is pastor of the diocese, depicting the "Allen's Alley" radio character known as Ajax Cassidy. Pilot is sensitive about bigotry and has taken many a whack at Allen's character ("Duffy's Tavern") as well as Allen.

Cape Cod parson, however, interviewed Allen at Harwich, and followed with a sermon stressing "the voice of humor and the human quality of the people in their own readiness to receive visitors, their readiness to answer questions, their readiness to live with one another and to accept the foibles and follies of each."

Largest Television Screen

Largest television screen yet devised, measuring 19 x 25 inches and projecting a picture more than nine feet wide, that furnished the first direct view screen, was offered this week by U. S. Television Corp. Sets are priced at \$1,000. The set includes \$100 for installation and guarantee. Designed especially for bars, taverns and other public places, the new large-screen models, also including both AM and FM radio, something usually found in bar sets. Cabinets are made of either mahogany-finish wood or leatherette.

\$500 Bequest to Station For Shut-In Program

St. Louis, July 15

A bequest of \$500 to WXYZ, owned and operated by Louis Univ., was included in the will of Miss Agnes Koerner who died in January, 1946.

Bequest was in appreciation of the station's daily "The Second Heart Floor," designed for shut-ins. Miss Koerner was a shut-in for 15 years prior to her death.

Encores for Four B'way Legit Hits

There's a growing list of shows earmarked for repeat performances on Broadway during future seasons. Such plans go for "Oklahoma!" Broadway's new run leader now that "Life With Father" is off the boards. "The Jitter, too, is slated for seasonal engagements after its film version has run its course. "Lute Song" soon to be presented in London, may be the first repertory on Broadway, where it is due sometime during the new season.

"Gongs" had a goodly run on Broadway, but exited to the road without earning back any of its \$180,000 production cost. It did make money on the road, however, and indications are that it will eventually be a financial winner. Although forced out of Chicago last winter for several months because of a house shortage and sent to the Coast, which added to its cost, "Sog" earned \$200,000 the season, returned in Chi being distinctly profitable. Statements indicate that "Sog" is being based on a Chinese original.

"Father," which is slated for the road despite the film, is a success now, is now in its sixth week in London, where its reception was variable. (Continued on page 47)

It Had to Happen: Songs About Flying Saucers

Prompted by a query from the United Press last week inquiring if the trade had a tune based on the flying saucer mystery, Mills Music registered "Flyin' Saucer" with the Music Publishers' Protective Assn. and mailed it to Ray Brodsky and Sid Tupper to turn one out. Reportedly written in a half-hour, their hillbilly number has already been waxed on the Juke-Bop and Sterling labels.

Some efforts to take advantage of the saucer publicity while it lasted was pointed up by rumors that some 14 saucer songs had been submitted to Steve Sholes, RCA. (Continued on page 47)

SEE FALL SPUR OF AMUS. GROSSES

While there's more optimism now evident in the film industry than there was a month ago for a spurt in business in the fall, check of the major theatre circuits discloses the gloom, rather seriously down this month. Grosses are off about 10% and attendance considerably more compared with last July.

Legit, radio, bands, music, record sales and other facets of show biz are down equally as much as films are, in many cases, more so. But like the picture industry, they're also taking the attitude that this is the normal summer slump and will again see the biz bumping.

The optimism isn't all wishful thinking by any means. One of the most significant trend-pointers for show biz in many a month was the Bureau of Labor Statistics report last week that more than 50,000,000 (Continued on page 40)

Plenty of Hay For Lucille Ball in 9 Wks.

On Barnyard Circuit

Proof that there's a lot more than hay in the straw hat circuit for a w.k. thesis is seen in the current tour of Lucille Ball in "Dream Girl." Aided by top percentage deals, the actress stands to make more than \$50,000 in nine-week tour of the show, at least equal to what she pulls down for her film work at Metro.

Show opened three weeks ago in Princeton, N. J., where Miss Ball received \$2,000 on a flat deal. She was then handed a percentage contract for a week's run at Marblehead, Mass., where she got \$2,500. (Continued on page 40)

ALLIED HIGH COMMAND BANS PLAY IN VIENNA

Vienna, July 8

The Allied High Command for the first time here, has stepped in and prohibited a premiere. Play is Georges Bernanos' comedy, "Silence and Peace," which had been rehearsed and played twice for "invited guests only" in the Kammerspiele.

Opening night seats were all sold out. The audience waited in vain for curtain to rise more than two hours. A few minutes before curtain time, the censorial and received orders to hold up. Finally Allied police appeared and informed theatre of the ban decision. Management of the theatre points out that the manuscript had been sent for approval to the Cultural Office of Vienna and had been handed back without any objection.

Play is a satire on the "Big Four" and actionless peace conferences. Censor was argued by the censor, strong plea for passage of the Army-Navy unification bill, which would provide an independent air arm.

Prospect of N.Y.'s 'Subway Series' Places New Value on Tele Rights

Plan Films To Educate Overseas Auds on U.S.

July 15, Hollywood, 15. Edward T. Heffley, assistant to Harry Johnston, is here huddling with studio execs on plans to produce for films with certain phases of American life.

Idea is to get pictures angled toward greater understanding of the U. S. by audiences abroad.

Burley Stripped For N. Y. Action

Despite burlesque having been banned in New York for past eight years and presumably a forgotten branch of show business so far as N. Y. is concerned, it's very much alive and clicking in other precincts, according to Thomas J. Phillips, prez and exec secretary of the Burlesque Artists Assn. Latter is an affiliate of Associated Artists and Artists of America.

Phillips returned to N. Y. from field tour last week, stating that past season has been best in years for that type of entertainment and the forces considerable expansion in field in forthcoming season.

Last season there were some 35 theatres, devoted to burlesque entertainment, according to Phillips. This number comprised 20 houses playing wheel shows on full-week stands, equally divided by the Izzy Hirt Circuit in the east and Midwest Circuit in that area. There was also five weeks of playing time in Ohio territory, operated by indie Kane circuit, dubbed Burma Road by burlesquers. Also follows New Burlesque theatres, Los Angeles, operating as stocks, as well as other stock houses.

Indie Kane has a membership of over 1,000, has paced all houses and talent with exception of the Hirt Circuit. Phillips is moving in on the latter this week and hopes to (Continued on page 41)

Jimmy Stewart Slated To Head Air Force Ass'n

James Stewart is slated for election to the presidency of the Air Force Assn. at its national convention in Columbus in September. Jimmy Doolittle is now prez of the organization, which comprises men and women who served with theAAF in World War II.

Stewart, now appearing in the legator "Harvey" in New York, has been active in Air Force promotion work for last week, he made strong plea for passage of the Army-Navy unification bill, which would provide an independent air arm.

Upcoming world series, through the added impact of television, may have the largest audience in the history of baseball. And granting of video rights to the series is expected to add a hefty chunk of money to the take-home pay of the winning ball teams and their owners.

With the N. Y. Yankees now leading the American League by a 10½ game margin and the Brooklyn Dodgers leading the national league by three games, chances for an all-N. Y. series are considered good. The "subway series" works out, the baseball club owners are practically assured at least \$100,000 fans watching the games in addition to those that can earn their way into the ball pags. Television audience such as that is certain to catch the fancy of top-cool advertisers and the team owners, recording that fact, can be expected to lay the asking price on heavily for tele broadcast.

Just as the bill clubs will benefit through increased revenues, such a series is expected to provide the tele industry with the final impetus (Continued on page 47)

Critic Garland Fluffs

Too-Brief Moment As Thesp. So Hamola Iced

Any idea entertained by N. Y. drama critic Robert Garland about turning actor has been completely erased. Reviewer for the N. Y. Journal-American was supposed to appear in "Brief Moment," at Bridgehampton, L. I., next Monday (21), but when he was cancelled out of the cast, the date was rubbied out. Woollett, it seems, the writer couldn't remember his lines at rehearsals.

Garland originally included another critic, the late Alexander Woollett in the same party that Garland was supposed to play, that of a dilettante who spots witty remarks while constantly reclining on a sofa. Woollett had yet to get into the "The Man Who Came to Dinner" out of town.

Garland, joined Equally to play "Moment," but he won't be permitted to remain a member. Under the rules he was "qualified to join up because he had a contract but, because the contract will not be fulfilled, he'll get into the line of \$100 back plus \$9 for dues.

Garland has thus spoiled the whole summer for Victor Rubner, who was to have toured him through the strawhats in "Moment." He envisioned exact money with "name" nearly-an-actor.

Cons' Hit Parade

Huntsville, Texas, July 15. Accused for Victor Rubner, monthly printed here by the inmates of the State Penitentiary 310 prisoners were named in "Cons' Hit Parade." First place went to "Ole the Door, Richard," with "Don't Fence Me In" running a close second.

THEATRE

No U. S. Crimp to Little 3's Theatres?

Surprisingly liberal stand taken by the U. S. Dept. of Justice towards the now floundering negotiations of the St. Fabian group and United Artists' owners for a buyout of UA has trade circles wondering. Special Assistant Attorney General B. L. Wright, chief counsel in the UA-trust suit, followed the dickering closely but offered no objections to a closeout. He was consulted in behalf of Fabian, et al., by Thurman Arnold, former head of the Government's anti-trust division, who rose for the circuit operator in Washington.

Wright indicated the Government would not seek to crimp the deal. Puzzling film lawyers in that stance is fact that whole gist of equity case is an attempt to break up the formation of the majors. UA's sale to Fabian would have tied the latter's large chain of houses to the distrib in a vertical setup.

Wright's consideration is important as indicating the Government won't put up a court block over acquisition of theatres by the Little Three. Universal has already expressed an intention of so doing and UA, in possible future developments, may be in the same position through sale or otherwise.

Bagnall's 'Guest Prez' of UA Further Strains Pickford-Chaplin Status

More than six months of feverish negotiations to settle the affairs of United Artists lands the company as much in need of a salubrious powder as ever. The rate of attrition might be termed too slow since David O. Selznick departed in February, and it was determined to UA, set on a new course. Edward C. Rafferty remains pres and Charles Chaplin and Mary Pickford the co-owners—and, as far as the best available crystal ball shows, they'll remain so for a long time.

Even the negotiations are at a standstill at the moment, with Miss Pickford and Chaplin apparently at opposite ends of a veritable chasm. Although Miss Pickford was ready and willing, it looked like Chaplin was deliberately ducking a meeting with her in Hollywood this week to discuss the future of the company.

Reports from the Coast were that Chaplin remains even more interested than Miss Pickford in unloading his UA holdings. He has even pressed agency's statements to the contrary. However, he doesn't want to make a move until he can "close the door." He feels that the picture business is suffering from an announcement that he's getting out of the business.

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Steel Export Firm Adds Film Branch as Means To Facilitate Exchange

As part of a long-range program in various European countries to enable them to buy badly needed durable goods, steel export firm Charles A. Koons & Co. is setting up a foreign film division to stimulate dollar exchange of products. Basic idea behind the move, according to Ivan Pechma, head of the firm's picture branch, is to use pictures represent some of Europe's most tangible assets, and the company by distributing a portion of them in the U. S. will divert dollars abroad for purchase of American goods.

"Unlike most U. S. indie foreign distributors who seek to buy overpriced product for a top-notch stumble on an 'Open City' or 'Well-timed Daughter,' with small intentions of adding the picture's original producer, Pechma claims that the express aim of improving the financial lot of the foreign filmmaker in launching the venture here is to help the latter to the State Dept. and the War Dept. have been making their blessings on the undertaking.

Pechma, who leaves next month on a European junket to line up producers, is also looking for foreign producers, is now negotiating for importations, also for sale in the film market. Pechma is no novice in his business. Prior to the war he was associated with Gaumont-British Pictures in its New York office. He recently was discharged from the Navy with a Lieut. (j.g.) commission.

Facelift for the Prez

When—and if—United Artists launches itself a new president, he'll find the delay hangs heavy in vain.

Interim time is being used to relight and redecorate the presidential chambers.

Ex-Vaude Houses Due for Tax Cuts

Columbus, July 15. State supreme court decision here proves the way to tax breaks for many oldtime vaude houses scattered throughout the country that now dish out first-class theatre. The ruling handed down last week holds theatre space formerly devoted to both entertainment and now used to house vaudeville is eligible for a tax slash as a "functional depreciation" of the property. Legales claim precedent may be a money-saver in other instances such as the closing-off of balconies or other parts of the theatre.

RKO Palace theatre, built in 1926 as a vaude house, is the house involved in current litigation. Evidence showed that some 400,000 cubic feet of building space which was blueprinted for entertainment is no longer used. Property was valued in '44 for tax purposes at \$982,650 but reduced on appeal to the Board of Tax Appeals to \$338,938. High court ordered further cut in evaluation.

"The record indicates that large areas of this theatre, which were reserved for the purpose of vaude performances, and the elaborate public waiting rooms are no longer used for entertainment purposes, and to necessary maintenance, they constitute more of a liability than an asset," the court said. "The theatre has become subject to what is known as functional depreciation, and the value of the property, although still in good physical condition, has become obsolete." The court also said that the theatre is in poor condition and thus to all intents and purposes valueless to the owner."

SHARPE'S SHARP DEAL ON RKO LOAN TO COL.

Albert Sharpe, actor imported from Ireland for the lead role in the "Redhead" side of ledger, subsequently packed for films by RKO, will be loaned out to Columbia before making his first RKO picture. Sharpe is slated to leave for the Coast July 28 to appear in "The Redhead" for Col. under terms of the deal set up by his agent, Paul Small. The actor's fee paid half the cost of movie from Col., or about \$20,000. Figure compares to the \$100,000 in the east, will be the \$100,000 weekly he was earning in Ireland.

Sharpe is currently winding up a role in David O. Selznick's "Portrait of Jenny." Film being shot in the east, will be completed this week.

BEHIND THE CHANGES IN REEL FORMAT

Video, heralded since the war as a potent future factor in the film biz, has left its first tangible impact on pic during the week. Developments which forecast, among other things, a switch in the format of newsreels occurred on three different but related fronts.

Initial skirmishes which may result ultimately in radical changes in various phases of film practices were:

1. Negotiations, now close to completion, for acquisition of RKO-Pathe owned by Warner Bros.
2. Statement by one newsworthy toger to VAMNRY, and generally agreed by others, that because also television, the reels as presently constituted, will be deadlier than a drought within three years.

3. Signing of a pact by Warners with RCA for a joint program of large-screen tele.

Actually, the first dollar-and-cents repercussion on ordinary film biz activities is the proposed deal whereby WB would take over RKO-Pathe outright. RKO, parent organization of latter outfit, has agreed to sell, it's understood, "because it fears early inroads by video on the present reel, which is obsolete within a matter of years and that newsreels, which are being used to be pure red ink and then, hence, the current negotiations.

Reel Newsreels' Fatecast That view is also taken by Oscar Morgan, Paramount's sales chief for shorts in newsreels, who declares: (Continued on page 40)

Welles Completes Rep's 'Macbeth' On Sked Bud 900C Budget

Hollywood, July 15. Orson Welles' "Macbeth" winds up at Republic Studios (19) right on schedule. Welles completed the film within his 24-day deadline, although the original contemplated cost of \$750,000 was upped to \$900,000 because of overtime and other unexpected costs.

Film figured to run 90 minutes; was shot on one stage on which grips prepared two setups while grips worked on one. Welles also had the advantage of lengthy rehearsals before starting, including a week's stand-in in legit version at Salt Lake City, a week's rehearsal on Republic's sound stage.

National Boxoffice Survey

Torrid Weather Clips Biz—'Pauline,' 'Unfaithful,' 'Fiesta,' 'Ruth,' 'Kissing,' 'Duel' the Big Six

Many key cities are experiencing the real impact of summer dog days in recent days. In consequence, scurrying around trying to spot in pictures that will keep their theatres profitable—side of ledger—has been that actual money business is badly split up among a whole batch of runners and previous winners. Torrid weather is hurting many spots while other notable regulars are hitting the road via railroad, bus and train, with resultant drain on potential audience.

"Perils of Pauline" (Par.) is displaying greater strength, with a big eight-day play. Fact that it opened up sick in the L. A. house and did \$90,000 at the N. Y. Paramount is giving it real staying power. Picture in Chi. leader in Washington and nice in Boston, but not enough spots to land big coin. "The Sign of the Cross" (M-G-M) new newcomer. Of other new entries only "Brute Force" (U) hints big money in Louisville. "The Sign of the Cross" (M-G-M) new newcomer. Of other new entries only "Brute Force" (U) hints big money in Louisville. "The Sign of the Cross" (M-G-M) new newcomer. Of other new entries only "Brute Force" (U) hints big money in Louisville.

Rathvon Again Talks Sale of Odlum's Holdings in RKO to Wall St. Group

J. L. Warner's Views Warner Bros. production chief Jack L. Warner gives his view on "Television in a special by-lined piece in this week's issue on page 25. He stresses that the video and the screen must ultimately move closer together.

Incidentally, this is No. 5 of a series on television by show biz and sports personalities.

Chi Exhib Nixes 250C Settlement

Chicago, July 15. With the Jackson Park decision here leading the die for exhib trust suits, largest settlement yet reported by exhibitors is that of Atlas & Sons, Inc., operator of the Piccadilly theatre in the immediate neighborhood of the Jackson Park. Cash offer, it's reliably reported, is around \$250,000, with added coin as counsel fees for Schoenstadel's lawyers.

Major's proffer has been nixed so far by Schoenstadel despite its whopping propositions. Plaintiff's was advised by his lawyer that a \$100,000 verdict is better than an even chance on trial. Consequently, exhib has countered with a demand that the major accept a playing time to the Piccadilly for a period of three years as a substitute settlement. Part of the counter offer gabbled, is that Piccadilly should pay the same rental for first-run asbe shown as it now does for subsequent run.

Schoenstadel's suit charges disbarred with discrimination on runs for all seasons from 1937-1942 with action still untarried for the latter half of August second run. Legal is the Piccadilly complaint claims, are Warners' Avlon and B&K's Tower, David and South Tower.

Miriam Howell to Agent Miriam Howell, eastern studio rep for Samuel Goldwyn, is reported going back into the agency business. She was formerly with the Myron Selznick and the Leland Hayward offices.

Miss Howell's contract with the Goldwyn studio expires as of the end of August and she has notified pressy James Mulvey that she won't renew.

Hollywood, July 15. N. Peter Rathvon, RKO exec, is currently in New York trying to round up a syndicate of Wall Street interests to buy a controlling stock in his company now held by Atlas Corp. Understood the Atlas holdings can be secured for around \$200,000.

Floyd Odlum, who heads Atlas Corp., has had several deals on to sell his interest in RKO during the past year, with Jules C. Stein, head of Music Corp. of America, heading the list. William A. Paley, board chairman of Columbia Broadcasting Co., had a deal nearly closed which was nixed by Rathvon. Latter would have been declared out of the transaction and company operation if Paley's deal had been cemented. Rathvon, lifelong friend of Odlum, is understood to have prevailed on the latter not to sell under those conditions.

Atlas Corp. is reported on velvet feet regarding its investment in RKO, with Odlum's share being unloaded enough of its stock on the market at prices of 12 to 20 to be in this case a very real favor. These sales, Atlas realized a considerable return on the left-over holdings. (Continued on page 40)

David Rose's Jas. Mason Suit May Be Clarified To Permit Korda's 2 Piz

Sir Alexander Korda is hoping that a final adjudication of James Mason's differences with producer David Rose will be reached in court this fall so that he can continue his first pic for Korda in Hollywood early next year. Rose has a breach of contract suit pending against Mason in California, but Mason has been without success. He's unable to go to Hollywood without facing service.

Slated to come up in New York in the meantime is a suit by Mason against Rose for a declaratory judgment nullifying their agreement. If this comes to court and, if it fails, it would permit Mason to go to the Coast for the Korda pic. In addition there are reports that there may be an out-of-court settlement. Meantime, the British producer's New York headquarters are constantly burned by the stream of (Continued on page 40)

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INDEX

- Bills 40
- Chatter 46
- Film Reviews 14
- Foreign 16
- George Frasier 34
- House Reviews 41
- Inside Legit 42
- Inside Music 42
- Inside Radio 29
- Legitimate 42
- Music 42
- New Acts 42
- Night Club Reviews 42
- Obituary 47
- Orchestras 42
- Picture After News 42
- Pre-Production News 11
- Radio 21
- Reel News 42
- Frank Scully 45
- Television 45
- Vaudeville 47

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Anglo-U.S. Playdate Deal Gives French Producers the Yen for Similar Outlets

Paris, July 15.—Deal which J. Arthur Rank made with U. S. film companies in behalf of British pic during his American trip is reverberating. The French government now wants the same sort of proposition, on a smaller scale, to guarantee a market for Gallic films in the U. S. plus a pact for the exchange of talent similar to those recently negotiated in Anglo-American treaties.

Free French Coin

Paris, July 15.—French managers for U. S. film companies are sticking close to the export, although this is the traditional holiday season when they would ordinarily be negotiating clearance. Remittance situation is growing hot and some decision by the French government is expected before long on the snarled problem of frozen pic coin.

Paul Johnston, Motion Picture Assn. pres., has arrived here to brief for four days of negotiating with film executives. They'll prolong him on last-minute developments. "Yank film money have been blocked since the outbreak of war in '39. Government has blanked it may until 1945, \$1,500,000 for at least one full year."

Repercussions of the Rank pact are being at a prime hurdle in the way of U. S. attempts to thaw frozen rental coin which has accumulated over regular years. Final solution of the problem was recently reported by State Dept. as likely with \$11,000,000 slated for remittance to U. S. majors. Rank's deal, however, has the French film industry unhappy and says topgers here may well block the proposal unless the government can wrangle a similar understanding. Regularly, the \$1,500,000 is only a fraction of the money frozen in France and the government has the right to handle in connection with American suggestions for unblocking the coin. The French would mind removing restrictions on the dollar.

(Continued on page 40)

RANK-SARNOFF MEET ON TELE BEFORE SAILING

J. Arthur Rank and his wife sail for England tomorrow (Thurs.) after a crowded schedule in his last three days in U. S. shores. Major company heads and other film biggies queued up for final talks during the three days in New York which segued Rank's meeting with southern stars in New Orleans. Most of today (Wed.) will be spent by the British mogul in the company of David Sarnoff, pres. of RCA, in the New Jersey stacks.

Sarnoff has Rank under his wing to show the latter progress of RCA in the experimental television field. He is located in Camden, where he then returns to New York to be dinner guest of Robert R. Young, president stockholder and Radio Industries.

His eye-opener today (Wed.) was brought with Ned E. Delaney, co-veepee of RKO, and Phil Reisman, RKO's foreign chief. Yesterday's events were breakfast with J. Cheever Cowdin, Universal's board chairman; luncheon with William M. Schaefer, Metro's pres.; and an afternoon meet with Barney Balaban, Paramount's chief. Sarnoff in was a trade with W. and M. A. Schlesinger, South African entertainment biggie, who have a battle-ship with Rank and Universal.

Britain's ex-filmaker started early Monday (14) by showing up at a board meet of 20th-Fox as the guest of pres. Spyros Skouras. Then next met with E. A. Willford, official of Amco Film, and later with Sam Schneider, veepee of Warner Bros. During the afternoon, Rank also conferred with Matty Fox, U. S. exec. for Rome Bette, head of the Religious Film Society; James Franey, prez of U. S. narrow-gauge subunit, and World Film; and Lewis Blumberg, sales exec in Prestige unit of U. He was guested at dinner by Sam Blumberg. U. S. pres. along with British actor John Mills and wife, Rank's daughter, Ursula, who reached the U. S. over the weekend and also was a guest.

Thaxter's Col. Deal

Hollywood, July 15.—Phyllis Thaxter has been released from her Metro contract and has given them a break. "I've come here to ask you for a helping hand," Rank said frankly. "Once we have real opportunity, then we are willing to have the pictures earn what they deserve strictly on their merits," he managed.

Miss Thaxter had been under Metro contract for three years.

Must Play British Films on Merits

New Orleans, July 15.—J. Arthur Rank told southern exhibitors that he would be willing to let British pic earn what they deserve once the Dixie theatre men had given them a break. "I've come here to ask you for a helping hand," Rank said frankly. "Once we have real opportunity, then we are willing to have the pictures earn what they deserve strictly on their merits," he managed.

He was deeply appreciative of the work already done by Yank exhibitors, who have been showing British films, Rank said. But much more was needed.

Referring to his recent deals for American players, British biggie said it was done to "help you put on better pictures and British stars in your theatres at this stage of the game. We believe that we are attracting entirely new types of audience to your theatres with our pictures."

"One American exhibitor told me that no more than 20,000,000 Americans out of your entire population are regular picture goers," he added. "That is merely scratching the surface. We, of British film, feel that we are reaching a new pioneer."

(Continued on page 40)

ENGINEER TO DIRECT TECHNOLOGICAL SETUP

Hollywood, July 15.—Film industry's long-range technological research program tied up with the signing of Wallace V. Wolfe, motion picture engineer, as director of research for the newly incorporated Motion Picture Research Council, Inc.

Wolfe was announced by Y. Frank Freeman, Council chairman and board chairman of the motion picture industry, as the man which will administer and finance the Council's operations.

Canadian Franchise To Rank Pix in Litigation

Dispute over the Canadian franchise to certain British picture Rank which Universal handles in the U. S. landed in the courts. The Federal court, Plaintiffs seek to hit Rank personally with \$1,000,000 in damages claiming the British and number of companies acted wrongfully in cancelling the allegedly good plaintiffs Canadian rights in films produced by General Cinema in England which were handled by U. S. Universal's now defunct unit, in the U. S. That deal was called off later in the year when U. S. gave distribution rights to another and absorbed UWP.

Another cause of action asks that the court to originate a writ between Canadian Universal, predecessor of Empire, and Universal is still going to give distribution rights in the Dominion on all Universal product, complaint states. That franchise was made in 1937 and renewed in '44 for 10 years.

GEORGE GIVOT

Golden Gate Theatre, San Francisco, Week of July 23.

Thanks to HARRY ROMM

Dalton Plan Seen Tough to Enforce

While the ad valorem tax plan of Hugh Dalton, Chancellor of Exchequer for Great Britain, okayed by Parliament, likely will not be placed in effect for some time, it is regarded in N. Y. as the most logical ad valorem tax proposal ever suggested by a foreign country. Countless other such proposals have been advocated and have come close to passage in many foreign countries but American distributors always have been able to defeat final installation of such imposts.

The main reason U. S. distributors have been able to do this is that other ad valorem tax laws have been proved unworkable.

American foreign staffers in N. Y. are inclined to feel that the Dalton proposition will be tough to defeat, as bill has covered up loopholes in previous proposals.

The Dalton plan in this, Districts sending in films would be forced to estimate the probable amount of revenue that the distribution company expected from Britain. The districts then would be assessed amount even before the picture was admitted into England. If the picture failed to gross that sum, the British government would allow a refund.

While the Dalton idea has been announced by the British government, it is not clear that much additional view of the ad valorem tax situation.

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22G AD LOSS SEEN IN '20TH'S BOB' YANKING

Withdrawal from release by 20th-Fox of "Bob, Son of Battle," this week found the company with comparatively little coin tied up in the Mayfair when it was announced. It was stated that only one small mag ad had appeared, at a cost of \$10,000.

Pulling of the pic from the RKO, N. Y., where it was to premier today, is the probable amount of revenue that the distribution company expected from Britain. The districts then would be assessed amount even before the picture was admitted into England. If the picture failed to gross that sum, the British government would allow a refund.

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Rank Opposes Straight Diet of Brit. Films Ever For His Native England

Nelson to N. Y.

Hollywood, July 15.—Donald Nelson heads for New York following current contacts with President Truman in Washington on his recent visits with President Miguel Aleman of Mexico. Secretary of Independent Motion Picture, prexy planned east from Hollywood where he came back on the Coast July 24.

Rank, U Quash Showcase Rumor

J. Arthur Rank has no intention of acquiring U. S. showcases either in the Times Sq. sector or elsewhere throughout the country. Rank told southern exhibitors in New Orleans last week that he can't collect flickeries even if he wanted to, since strict British currency regulations made the move impossible. There's a hard-and-fast ban against expenditure of precious American dollars in investments in countries outside the United Kingdom.

Nate Blumberg, Universal's prexy, also assured southern theatre operators that U. intends to keep out of the exhibition field. Consequently, won't front for Rank in buying houses.

James Kane has been a handy go-to for conjure during negotiation on theatre leases, purchases, etc. Rank has been in the background, ready to step in for a deal, etc. through, has been used more often as a negotiator or another negotiator to advantage. Hence, the flock of rumors which the British tycoon has been fighting enough about to specifically deny.

Recurrent report which has cropped again has Rank dickering with U. S. exhibitors to acquire Metro's New York showcase. Less, now held jointly by M-G-M from Messmore, Kendall, over-expired by expires this year. Officials of the Rank organization here flatly deny the rumor.

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MEX LOCALED PROD. TOO MANANA FOR EED SMALL

Hollywood, July 15.—Production of "Cagliostro" by Edward Small Productions in Mexico City has been abandoned, it's been learned. Small made no announcement but admitted under questioning that he had recalled director Gregory Ratoff and the troupe and that filming of "Cagliostro" south of the border is out.

Small made no statement as to when and where the picture will be completed. He was also silent regarding the reason for the sudden change. It is understood that production in Mexico less rosy than had been anticipated and that cost would be too high for the decision to abandon filming there.

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Lazarus' Coast Meets

Paul N. Lazarus, Jr., United Artists pub-d-prod. exec, is on the Coast this week for huddles with the company's producers on future campaigns and on personal business matters.

He has reservations at Banff next Monday (21) for a two-week vacation, but whether he will go or return to New York is undetermined pending outcome of Charles Chaplin-Mary Pickford combats on the future of UA.

L. A. to N. Y.

Maxwell Aronoff
Bill Pine
Pauline Kael
Marvin Schenck
Frank Seltzer
John H. Johnson
Sidney Strodt

Europe to N. Y.

Jack Buchanan
Wally Downes
Herman Finkelshtein
Beatrice Lillie
Kenneth MacKenna
Dick Murphy
Rudolph Pristin

London, July 15.—When J. Arthur Rank is expected to throw his full weight, both as head of the British "Everest" Assn. and as big circuit operator in England, against imposition of new duties on British films, Rank told officials say the British mogul will work quietly to forestall added revenues. He is not sure, however, he believes it had for all concerned.

Femme Slant

While J. Arthur Rank and his wife were on the Coast, the two heard frequent references to E. E. Rieu, a famous arranger partner, who later hosted for the duo in New Orleans. Richards is familiarly referred to by the industry as "Evee."

When Rank was ready to leave for New Orleans, he suggested that his wife skip the southern swing and go directly to New York. "Oh no," her response was, "I've heard so much of Evee Richards and I must see this phenomenal female who runs 60 cinemas."

New finance bill which passed Parliament last week is only a mislaid in character and Rank's say should do much to slow its application. The bill applied, however, from U. S. majors resulting from his American trip. Rank doesn't want the application now.

Rank still believes, officials aver, that British films can't be forced to compete with U. S. patrons. By the same token, he feels that the government can't compel British exhibitors to give a strategic diet of home-made product. He's therefore going to work unrelentingly to bring about a change by the British government.

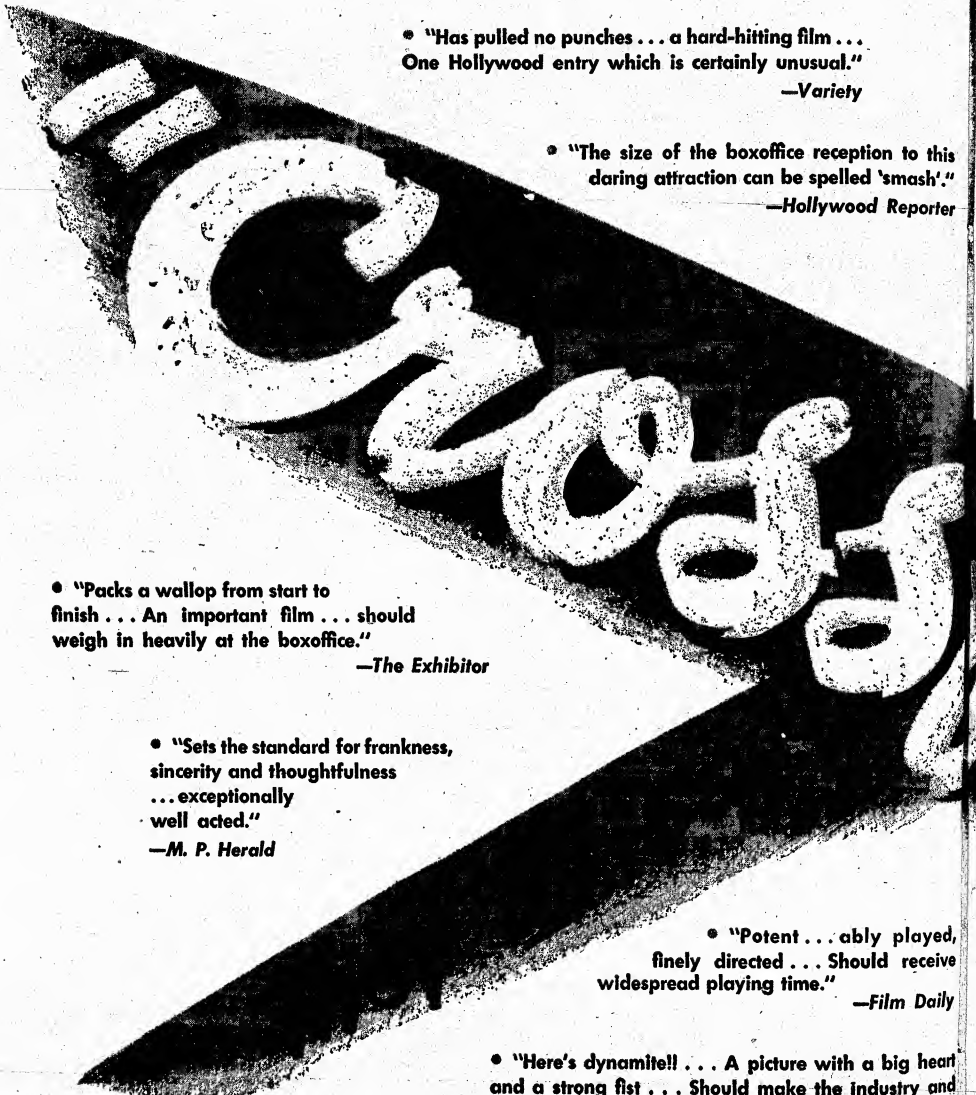
Parliament was told, prior to Rank's departure, that the finance bill the Cabinet has no present power to impose an extra levy on imported films. The bill would be unusually different imposition to that placed on other imported merchandise. The bill would be prescribed on value of individual films as potential rental earner.

N. Y. to L. A.

Neil Agnew
Gracie Allen
Joseph August
Edith Barrymore
Irving Berlin
George Bixby
Rudy Burns
Joseph Cotten
George Cukor
Arthur Fellows
George Frand
Key West
David Hickson
Al Johnson
Jennifer Jones
Evelyn Knight
Arthur Krism
Doris Keane
Cliff Lewis
James Mulvey
John Murray
Arthur Pincus
Joseph Platt
John P. R. Rosenberg
David O. Selznick
Albert Sherry
Mervyn D. Sklar
Barthelme Snyder
Ed Sullivan
John T. Tully
David Wayne
Max Yergenstein

N. Y. to Europe

Alfred Crown
David Davies
William Dorfman
Louis Ellman
Robert Evans
Bert Grant
Alfred Green
Kay Green
Fred Hutchinson
Jan Javel
Alfred Junge
Dorothy Kirsten
Vivian Lindfors
Pauline Lord
Joe Mankiewicz
Dennis Morgan
Anna Neag
David Niven
Merle Oberon
John P. R. Rosenberg
William Perlberg
J. Arthur Rank
Robert Ryan
Mrs. & Mrs. Jacques T
Mrs. Jack L. Warner
Herbert Wilcox

- 
- "Has pulled no punches . . . a hard-hitting film . . . One Hollywood entry which is certainly unusual."

—Variety

- "The size of the boxoffice reception to this daring attraction can be spelled 'smash'."

—Hollywood Reporter

- "Packs a wallop from start to finish . . . An important film . . . should weigh in heavily at the boxoffice."

—The Exhibitor

- "Sets the standard for frankness, sincerity and thoughtfulness . . . exceptionally well acted."

—M. P. Herald

- "Potent . . . ably played, finely directed . . . Should receive widespread playing time."

—Film Daily

- "Here's dynamite! . . . A picture with a big heart and a strong fist . . . Should make the industry and audiences stand up and cheer."

—Independent Film Journal

**WORLD PREMIERE AT B'WAY'S LONG
—WATCH ITS DRAMA BLISTER THRO**

• "Exceptionally good entertainment . . . certain to be one of the most talked about pictures yet produced."

—Showmen's Trade Review

• "A forceful film that should set an audience back on its heels . . . Suspense and action maintained at high pitch from opening to smash finish."

—Boxoffice

"Sensational!"

• "A very important film . . . hard-hitting and direct . . . No punches pulled . . . An essentially new experience."

—M. P. Daily

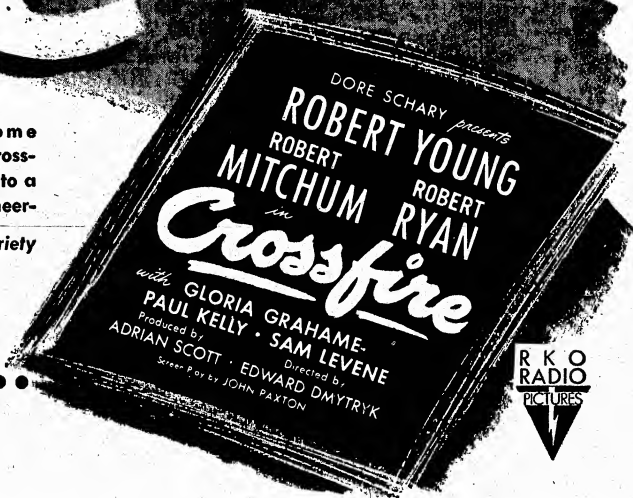
• "One of the most important and exciting films to come out of Hollywood in its entire history."

—Film Bulletin

• "RKO can really do some whooping and hollering about 'Crossfire' . . . It travels a straight line to a climax that will set audiences cheering."

—Daily Variety

**RUN RIVOLI...
SCREEN!**



L.A. Punchy with H.O.'s But 'Pauline'

Tall 50G, 2 Spots, Brute' Forceful

63 1/2, 5; Other Love 'Wildish 35 1/2 G

Los Angeles, July 15.—Two socko new pictures are pacing the first-run here and helping the overall total this week. Number of exhibitors in bigger theatres plus lesser newcomers will add up to a comparatively mild success, however. "Pauline of Paradise" (RKO) extra at \$50,000 in two Paramount houses while "Brute Force" in five spots is coming through with a solid \$35,000 or close.

Other "Love" is not stirring up much trade in two situations, with only \$35,000 likely. "Corps Came C. O. D." and "Last of Redmen" (RKO) (3) and "Last of Redmen" (RKO) (4) are in four spots. Second week of "Ghost and Mrs. Muir" appears just fair, \$30,000 in four theatres. Third and final stanza of "Fiesta" is nearly \$30,000 in three houses. "Brute Force" is pushing "Scared to Death" to reach \$25,000 at the Million Dollar. "Unfaithful" will have \$25,000 for third week in three Warner operations.

Estimates for This Week
Belmont (F.W.C.) (1,532; 50-11)—"Corps Came C. O. D." (RKO) (3), \$35,000; "Last of Redmen" (RKO) (4), \$35,000; "Last of Redmen" (RKO) (3), \$35,000; "Last of Redmen" (RKO) (3), \$35,000.

Chicago (Grauman-W.C.) (2,046; 60-41)—"Ghost Mrs. Muir" (20th) (2), \$35,000; "Last of Redmen" (RKO) (3), \$35,000; "Last of Redmen" (RKO) (3), \$35,000; "Last of Redmen" (RKO) (3), \$35,000.

Los Angeles (WB) (1,600; 50-15)—"Unfaithful" (WB) (3) wk. Finishes at \$10,000. Last week, \$10,000. "Brute Force" (WB) (3) wk. Finishes at \$10,000. Last week, \$10,000. "Brute Force" (WB) (3) wk. Finishes at \$10,000. Last week, \$10,000.

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Broadway Grosses

Estimated Total Gross
This Week.....\$325,400
(Based on 18 theatres)
Last Week.....\$371,400
(Based on 17 theatres)

Duel' Brightens

St. Loo, Wow 37G

St. Louis, July 15.—A hike in admission and solid rape from the city has not discouraged natives from going to see "Duel in the Sun" and "The Sign of the Cross." "Duel in the Sun" is next best at the Fox. "The Sign of the Cross" is next best at the St. Louis.

Estimates for This Week
Ambassador (F.W.C.) (2,000; 50-73)—"Duel in the Sun" (F.W.C.) (3) wk. \$37,000; "The Sign of the Cross" (F.W.C.) (3) wk. \$37,000.

Chicago (F.W.C.) (2,000; 50-73)—"Duel in the Sun" (F.W.C.) (3) wk. \$37,000; "The Sign of the Cross" (F.W.C.) (3) wk. \$37,000.

Los Angeles (F.W.C.) (2,000; 50-73)—"Duel in the Sun" (F.W.C.) (3) wk. \$37,000; "The Sign of the Cross" (F.W.C.) (3) wk. \$37,000.

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Ladies' Man-Colonna

20G in Omaha Heat Wave

Omaha, July 15.—Current heat wave is hurting several spots but Omaha is still a hot place. "Ladies' Man" (RKO) (2) and "Jerry Colonna and Bob Chester" (RKO) (2) are the main draws.

Estimates for This Week
Orpheum (Christie) (3,000; 20-85)—"Ladies' Man" (RKO) (2) wk. \$20,000; "Jerry Colonna and Bob Chester" (RKO) (2) wk. \$20,000.

Chicago (Christie) (3,000; 20-85)—"Ladies' Man" (RKO) (2) wk. \$20,000; "Jerry Colonna and Bob Chester" (RKO) (2) wk. \$20,000.

Los Angeles (Christie) (3,000; 20-85)—"Ladies' Man" (RKO) (2) wk. \$20,000; "Jerry Colonna and Bob Chester" (RKO) (2) wk. \$20,000.

Los Angeles (Christie) (3,000; 20-85)—"Ladies' Man" (RKO) (2) wk. \$20,000; "Jerry Colonna and Bob Chester" (RKO) (2) wk. \$20,000.

Los Angeles (Christie) (3,000; 20-85)—"Ladies' Man" (RKO) (2) wk. \$20,000; "Jerry Colonna and Bob Chester" (RKO) (2) wk. \$20,000.

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Los Angeles (Christie) (3,000; 20-85)—"Ladies' Man" (RKO) (2) wk. \$20,000; "Jerry Colonna and Bob Chester" (RKO) (2) wk. \$20,000.

Ruth' Surprises Pitt at 27G

'Ghost' Limp at 7G; 'Unfaithful' 12 G, 2d

Key City Grosses

Estimated Total Gross
This Week.....\$37,000
(Based on 20 cities, 21 theatres—mostly first runs, including N. Y.)
Total Gross Same Week
This Week.....\$172,000
(Based on 21 cities, 104 theatres)

Philadelphia, July 15.—Biz continues in doldrums here currently. A couple of films are getting some attention, but there's little and "Ruth" (RKO) (2) and "Unfaithful" (WB) (3) are the main draws.

Estimates for This Week
Adeline (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Chicago (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Los Angeles (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Los Angeles (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Los Angeles (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Los Angeles (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Los Angeles (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Los Angeles (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Los Angeles (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Los Angeles (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Los Angeles (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Los Angeles (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Los Angeles (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Los Angeles (WB) (1,300; 50-94)—"Ruth" (RKO) (2) wk. \$27,000; "Unfaithful" (WB) (3) wk. \$27,000.

Ivy' 23G, Fiesta' 22G, Pace Philly

Philadelphia, July 15.

Surprise smash of summer has turned up at the Penn this week, in land-office box, putting house on top since it easily rates another smash. "Ivy" (RKO) (2) and "Fiesta" (WB) (3) are the main draws.

Estimates for This Week
Fulton (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Chicago (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Los Angeles (WB) (1,700; 40-70)—"Ivy" (RKO) (2) wk. \$23,000; "Fiesta" (WB) (3) wk. \$22,000.

Cool Brezes No Help

To Seattle; 'Unfaithful' Nice 10G, 'Barbaree' 14G

Seattle, July 15.—Mid-summer coolness is no big help at waters the week, with several newcomers not boosting "Unfaithful" (WB) (3) and "Barbaree" (RKO) (2) to the top.

Estimates for This Week
Blue Mouse (H-E) (400; 45-80)—"Unfaithful" (WB) (3) wk. \$10,000; "Barbaree" (RKO) (2) wk. \$14,000.

Chicago (H-E) (400; 45-80)—"Unfaithful" (WB) (3) wk. \$10,000; "Barbaree" (RKO) (2) wk. \$14,000.

Los Angeles (H-E) (400; 45-80)—"Unfaithful" (WB) (3) wk. \$10,000; "Barbaree" (RKO) (2) wk. \$14,000.

Los Angeles (H-E) (400; 45-80)—"Unfaithful" (WB) (3) wk. \$10,000; "Barbaree" (RKO) (2) wk. \$14,000.

Los Angeles (H-E) (400; 45-80)—"Unfaithful" (WB) (3) wk. \$10,000; "Barbaree" (RKO) (2) wk. \$14,000.

Los Angeles (H-E) (400; 45-80)—"Unfaithful" (WB) (3) wk. \$10,000; "Barbaree" (RKO) (2) wk. \$14,000.

Los Angeles (H-E) (400; 45-80)—"Unfaithful" (WB) (3) wk. \$10,000; "Barbaree" (RKO) (2) wk. \$14,000.

Cincy Perking; Kissing Torrid 20,000, 'Angel' Big 16G, Trouble 12G

Cincinnati, July 15.

Three smash and solid holdovers have all downplayed. Newcomers "Kissing Torrid" (RKO) (2) and "Angel" (WB) (3) are the main draws.

Estimates for This Week
Kissing Torrid (RKO) (2,000; 20-85)—"Kissing Torrid" (RKO) (2) wk. \$20,000; "Angel" (WB) (3) wk. \$16,000.

Chicago (RKO) (2,000; 20-85)—"Kissing Torrid" (RKO) (2) wk. \$20,000; "Angel" (WB) (3) wk. \$16,000.

Los Angeles (RKO) (2,000; 20-85)—"Kissing Torrid" (RKO) (2) wk. \$20,000; "Angel" (WB) (3) wk. \$16,000.

Los Angeles (RKO) (2,000; 20-85)—"Kissing Torrid" (RKO) (2) wk. \$20,000; "Angel" (WB) (3) wk. \$16,000.

Los Angeles (RKO) (2,000; 20-85)—"Kissing Torrid" (RKO) (2) wk. \$20,000; "Angel" (WB) (3) wk. \$16,000.

Los Angeles (RKO) (2,000; 20-85)—"Kissing Torrid" (RKO) (2) wk. \$20,000; "Angel" (WB) (3) wk. \$16,000.

Los Angeles (RKO) (2,000; 20-85)—"Kissing Torrid" (RKO) (2) wk. \$20,000; "Angel" (WB) (3) wk. \$16,000.

'ORLEANS' 11G, L'VILLE' BELIEVE ME 2G

Louisville, July 15.

Typical summer but not a hot week, with lots of patrons away on vacations. National, just a little off the main stem, looks fine with "New Orleans" (RKO) (2) and "Believe Me" (WB) (3) are the main draws.

Estimates for This Week
New Orleans (RKO) (2,000; 11-55)—"New Orleans" (RKO) (2) wk. \$11,000; "Believe Me" (WB) (3) wk. \$2,000.

Chicago (RKO) (2,000; 11-55)—"New Orleans" (RKO) (2) wk. \$11,000; "Believe Me" (WB) (3) wk. \$2,000.

Los Angeles (RKO) (2,000; 11-55)—"New Orleans" (RKO) (2) wk. \$11,000; "Believe Me" (WB) (3) wk. \$2,000.

Los Angeles (RKO) (2,000; 11-55)—"New Orleans" (RKO) (2) wk. \$11,000; "Believe Me" (WB) (3) wk. \$2,000.

Los Angeles (RKO) (2,000; 11-55)—"New Orleans" (RKO) (2) wk. \$11,000; "Believe Me" (WB) (3) wk. \$2,000.

Los Angeles (RKO) (2,000; 11-55)—"New Orleans" (RKO) (2) wk. \$11,000; "Believe Me" (WB) (3) wk. \$2,000.

Los Angeles (RKO) (2,000; 11-55)—"New Orleans" (RKO) (2) wk. \$11,000; "Believe Me" (WB) (3) wk. \$2,000.

Hub Still in Doldrums

But 'Expectations' 20G; 'Cynthia' 28G, 2 Spots

Boston, July 15.—No improvement noted this week in downtown house, but the week is "Cynthia" day-date at the State and Orpheum with release of "Great Expectations" (WB) (3) and "Cynthia" (WB) (2).

Estimates for This Week
Boston

Ruth Borge-Stafford, Chi Leader At Stock \$75,000, 'Expectations' 25 C, Ivy 26G, 'Kissing' Stage Huge 65G, 2d

Chicago, July 15.—Melting into a money-making machine, Ruth Borge-Stafford, who's Kissing Her Way Through Harmonica and Date Women's Second frame, took a \$75,000 stock, and her expectations are high. "Dear Ruth," at Chicago with Jo Stafford and Dale Evans, appears week's leader with stock \$75,000, or better, "Expectations" (WB) (1:40; 25c) and "Ivy" (WB) (1:40; 26c). Artists' looks to do a lusty \$250,000 will push Palace to good luck.

Holders dominate other spots and are creating unusual strength for this time of year. "Gunghinis," at the second week, "Sage card" (WB) (1:40; 25c) is in seventh week at Grand, and "Miracle on 34th St." (WB) (1:40; 25c) are standouts among holdovers.

Estimates for This Week
• **Apollito** (B&K) (1:00; 95)—"Show-way to Heaven" (U) (3d wk). Stayed in second week, "Sage card" (WB) (1:40; 25c). Last week, \$17,000.
• **Chicago** (B&K) (2:00; 95)—"Dear Ruth" (P) with Jo Stafford and Victor Borge heading stage, \$75,000 over. Cric opinions were very strong. Last week, \$17,000. "Lady" (P) (1 wk) with Ridgely, Ball, Rathbone and Wheeler, considerable less than hoped.

• **Chicago** (B&K) (2:00; 95)—"Gunghinis" (Col) and "Carpenter Case" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000. "Grand" (RKO) (1:00; 95)—"Egg" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000. "Grand" (RKO) (1:00; 95)—"Egg" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000.

• **Chicago** (B&K) (2:00; 95)—"Ivy" (U) and "Little Miss Broadway" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000. "Grand" (RKO) (1:00; 95)—"Egg" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000.

• **Chicago** (B&K) (2:00; 95)—"Ivy" (U) and "Little Miss Broadway" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000. "Grand" (RKO) (1:00; 95)—"Egg" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000.

• **Chicago** (B&K) (2:00; 95)—"Ivy" (U) and "Little Miss Broadway" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000. "Grand" (RKO) (1:00; 95)—"Egg" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000.

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• **Chicago** (B&K) (2:00; 95)—"Ivy" (U) and "Little Miss Broadway" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000. "Grand" (RKO) (1:00; 95)—"Egg" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000.

Rains Dull Indpls. But 'Kissing' Dandy \$13,000

Indianapolis, July 15.—Film hit, hamper by rain. "Kissing Her Way Through Harmonica and Date Women's Second frame, took a \$75,000 stock, and her expectations are high. "Dear Ruth," at Chicago with Jo Stafford and Dale Evans, appears week's leader with stock \$75,000, or better, "Expectations" (WB) (1:40; 25c) and "Ivy" (WB) (1:40; 26c). Artists' looks to do a lusty \$250,000 will push Palace to good luck.

Grosses Are Net
Film gross estimates, as reported herewith from the various sources, which are net of the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

Parasitic admission prices however, as indicated, include the U.S. amusement tax.

Duel! Terri 36G
Denver, July 15.—"Duel in Sin" is having little trouble in landing top money here, day-dealing at Paramount and Equinox at upper scale. It will hit a new record at the Paramount. Most other spots are off.

Tops Mild Denver
Aladdin (Fox) (1:40; 35-74)—"Son of Battle" (20th) and "Too Many Girls" (20th) (2d wk). Last week, \$15,000. "Grand" (RKO) (1:00; 95)—"Egg" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000.

• **Chicago** (B&K) (2:00; 95)—"Ivy" (U) and "Little Miss Broadway" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000. "Grand" (RKO) (1:00; 95)—"Egg" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000.

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Estimates for This Week
• **Chicago** (B&K) (2:00; 95)—"Ivy" (U) and "Little Miss Broadway" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000. "Grand" (RKO) (1:00; 95)—"Egg" (Col) (2d wk) with Milt and \$15,000. Last week, \$15,000.

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Beachers Belts B way But Perils, 'Spitnail' Orch Stock \$90,000; 'Copa' Weak 14G, 'Ghost' Okay 13G, 3d

Continuance of sweltering heat in Hollywood, Broadway circuit this week, and even stage-theatres generally will show a substantial dip from previous July (July 4-10). "Spitnail" (WB) (1:40; 25c) reported a definite sag on both last week and this week, but "Copa" naturally putting a crimp in the week's totals. This resulted from the weekend managers' belief by beaches which played to capacity over the weekend. Managers believe such a downturn over weekends may continue this summer unless the weather cools off.

The boxoffice cake this stanza goes to "Perils of Pauline" (WB) (1:40; 25c) at the Paramount, with initial week ended last (Tues) at \$110,000. "Spitnail" (WB) (1:40; 25c) at the Paramount, with initial week ended last (Tues) at \$110,000. "Spitnail" (WB) (1:40; 25c) at the Paramount, with initial week ended last (Tues) at \$110,000.

The outlook for straight-hits houses is a bleak one. "Perils of Pauline" (WB) (1:40; 25c) at the Paramount, with initial week ended last (Tues) at \$110,000. "Spitnail" (WB) (1:40; 25c) at the Paramount, with initial week ended last (Tues) at \$110,000.

"Ghosts and Mrs. Mitty" fell back to \$100,000. "Spitnail" (WB) (1:40; 25c) at the Paramount, with initial week ended last (Tues) at \$110,000. "Spitnail" (WB) (1:40; 25c) at the Paramount, with initial week ended last (Tues) at \$110,000.

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Estimates for This Week
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the spot in everyone
of the 150 spots
where it opened!!!

WARNER BROS. present AND SENSATIONALLY!
ANN SHERIDAN · LEW AYRES · ZACHARY SCOTT

THE UNFAITHFUL

EVE ARDEN STEVEN GERAY
Directed by VINCENT SHERMAN · Produced by JERRY WALD
ORIGINAL SCREEN PLAY BY DAVID GOODIS
AND JAMES GUNN · MUSIC BY MAX STEINER



IT'S A BOXOFFICE WONDER!

"I WONDER WHO'S KISSING HER NOW"

TECHNICOLOR
starring JUNE HAVER
MARK STEVENS with
MARTHA STEWART • REGINALD
GARDINER • Tenore Aubert
William Frawley • Gene
Nelson • Truman Bradley
George Cleveland • Directed by
LLOYD BACON • Produced by
GEORGE JESSEL • Original
Screen Play by Lewis R. Foster
Additional Dialogue by
Marion Turk • Dances Staged
by Hermes Pan

**I wonder
who's
kissing
her now**

Color by Technicolor!



**A NEW ALL-TIME 20TH CENTURY-
FOX RECORD FOR ANY THEATRE,
ANY WEEK IN THE SHOW-
BUSINESS HISTORY OF CHICAGO!**

**And in Detroit: THE BIGGEST OPENING
IN 20TH HISTORY AT THE HUGE FOX!**

The Whole Industry is Cheering the Wonderful Boxoffice Hits from Wonderful



Inside Stuff—Pictures

Construction of film sets, building of motion picture studios, etc., are not under control of the Federal government any more. A query about the work of Jack Bryson, Motion Picture Association legislative liaison, of the Housing Expediter, brought out the point of clarification, making clear that there is sharp line between theatre construction (still under controls) and studio activity. In response to a query from the Askey Foard, assistant general counsel of the Housing Expediter, replied:

"Motion picture sets, motion picture studios and other facilities used for the production of motion pictures are not included in Paragraph (e) of the Construction Limitation Regulation. Therefore, under the Housing and Rent Act of 1942 and the Construction Administration Act, no special requirements are required for, and no other limitation is imposed upon, the construction, maintenance and repair of such sets, studios and other facilities."

March of Time and RKO-Pathe's "This Is America," two competing documentaries, are both slated to release shorts on U. S. railroads next week. To highlight the competition, each is being given a "feature" version of the subject that are directly opposite to each other. MOT follows the tack recently taken by Chesapeake & Ohio boss Robert R. Young which he laid out as "a picture of the future of the railroad, turning it into a 'Toonerville Trolley' setup. Young will be seen in the short. Pathe's short, titled "Whistle in the Night," will attempt to show that railroads are operating in the best public interest. String of Embassy Newreel theatres in New York are already displaying the two shorts side by side.

New method of treating a newreel story was introduced by RKO-Pathe News this time in its coverage of the yarn dealing with the theft of atomic secrets, which is being handled by the legislative liaison, U. S. News editor Al Butterfield, in an attempt to show film patrons both sides of the story, assigned his cameraman to interview the Sun reporter in Washington who is being interviewed by the Sun reporter. The rolling off the paper with its streamer headline on the yarn, and on the other side, he shot interviews with security officers of the Atomic Energy Commission, who are being interviewed by the Sun newreel and then left to draw their own conclusions as to who was right.

Universal-International's recent deal for "Gas the Great," turning to Thomas W. Duncan, is a 10-year leasing arrangement, rights reserved to the author at the end of that time. He got \$100,000 down for the rights and can earn up to \$100,000 more, if the picture is paid for by U. I. number of copies sold, condensations, serializations, etc. But to be published by Lippincott Sept. 37 and is a September Book-of-the-Month Sherman Enterprise production.

New Huddles

Stars and technicians are expected to leave over the weekend, Jennifer Jones left Sunday (15). Regarding "Duel in the Sun," Selznick said it had taken in more than "Gone With the Wind" during the same length of time. He added, however, that he did not expect the picture to equal "Gone With the Wind." Despite plans to take on indie product for release, producer as "convinced" as his selling and exploitation organizations should concentrate on one picture at a time in order to get the maximum value. As a result, he said, "Jennie" would be held for release until next year.

Laudy Lawrence, who recently was named v.p. in charge of foreign distribution, while in Europe, DOS stated, will acquire theaters in principal cities and, set up dubbing and superimposing studios. Foreign offices are now operating, he added, in London, Paris and Mexico City. The international ones will be opened in the immediate future in Rio de Janeiro and Buenos Aires.

Studio now has 15 complete scripts ready for production, Selznick said.

Cowdin Reviews

Continued from page 11

conditions in and out of films. Cowdin had anticipated the current shopping by patrons on pic. Selecting just such a picture, he declared, U. last year revised its basic production policy by dropping B, B-1 and C pictures. The new policy, on big pic. "The tremendous success of 'The Egg and I' which is being up the ladder of the success of any picture in the company's history," The Dark Mirror, "Smash-Up," and "The Schindler's List" number of other current hits, testify to the soundness of the company's new policy," he said.

Anti-trust decree's use on selling had delayed U's distribution of the pic and also had caused a substantial increase in the cost of distributing films, Cowdin declared. Switch in selling policy had been completed, U's topser said, and the sales forces are beginning to function smoothly and effectively.

Recession in general business activity, should it develop, need not be serious to the company, he is concerned, he opined. Because of its local stability, industry "tends to hold up relatively well in any economic depression," he said. As for other major industries, he said:

Pix hit, however, faces some serious problems today, he said. "The picture, he said, is that both production and distribution costs are too high. It is up to management to eliminate any extraneous or wasteful practices that may

Reissues

Continued from page 11

actors and studio workers. Our industry is one of the few in the world where talents and skills of its workers, preserved on strips of celluloid, can be used repeatedly without any remuneration to the possessors of those talents and skills," Cole said.

U. I. picture may be called "reissue" some plan is called for whereby compensation will be paid for the reissue of the picture. The picture is a work of those who make our motion pictures."

U. I. American Guild spokesmen cited the increased distribution of 18m prints of old 35m films and deemed some form of reissue distribution. It was noted that studio management had always stipulated that the picture be sold to a distributor by replying that if a cut in the profits were granted to one group, all other labor unions would demand it. Labor agreed with this but said all labor groups deserved to share in the profits. It was agreed, however, that distribution of such pay from reissues would have to be decided by the individual guilds and reissues.

Stolz Aides Mirisch

Arnold Stolz has joined Alvin Mirisch, Monogram's high budget producer, as an assistant to P. H. Mirisch in handling special publicity-exploitation campaigns. Stolz, who is said to be working in "Black Gold," which will have its world premiere in Oklahoma City, is being brought in to handle Mirisch, in addition to directing promotional campaigns, is handling the publicity for the picture. The product, he said, is a "black and white" film. He's former film buyer for the RKO circuit. Stolz was formerly a publicity man for the company more recently was on the Samuel Goldwyn film publicity staff.

UA Prez

Continued from page 3

UA negotiations have now taken on certainty not helping the company. The UA's are certainly sure of the future of the distributing organization, a myriad of disturbing rumors are swirling through the industry. From the general salesmen down, reports at one time or another that UA negotiations are going. Whether true or not, general personnel morale has been affected.

Strained relationships between UA owners are nothing new in the 28-year history of the company. But the latest rumors, which seem to be below par, Miss Pickford gave vent to her feelings in a statement over the weekend that she is weary of the heavy dose of between-the-lines sarcasm to anyone familiar with the picture. She told reporters in Hollywood:

"All news from now on must come from Charles Chaplin. He is the senior member of the firm. (Actually, he owns the same 30% she does.) Having been raised in a family where we looked to the father as the leader, that's the deal. Or you might get in touch with my good friend, George Bagnall, who is a pack, who, at the moment, is hardly likely to be Miss Pickford's ally. At any rate, all my statements henceforth will come from Chaplin. You may quote me."

Chaplin Abolished But there was no statement from Chaplin. He was out of town last week. The ubiquitous Birdwell, however, said that the UA's had a new talk that someone about a new president. Ed Ratney is still president. Pickford made no statement about George Bagnall being prey, then repudiated it. We have heard that Bagnall is in a position. There is nothing left to say."

The tooth-and-nail routine started early last week when Miss Pickford, in New York, was on the line selling her half interest in UA to a group headed by St. Fabian for \$2,000,000. The deal, which was also getting Chaplin's half. Despite talks by Fabian himself with Chaplin, the deal was not consummated. Frohlich, a statement was suddenly issued by Chaplin (via Birdwell) that he had never had a deal with St. Fabian. That unexplained action naturally brought both Miss Pickford and Fabian and the former immediately took off for the coast to confab with Chaplin on what was all about. The Chaplin statement was not responsible, however, for the collapse of Fabian's negotiations. Miss Pickford decided to call the deal off on the advice of tax experts.

Before the deal was called off, he appeared at a UA sales meeting and, in an off-the-record talk that was heard by those in the room, he stated, he had finished speaking, stated that her idea for a new picture, "The Great Dictator," was a problem was to name George Bagnall prey, Arthur W. Kelly exec v. p. and a board of advisors to help them turn UA affairs.

Bagnall is UA's v. p. in charge of production and is a close associate of Chaplin's and has held numerous top executive posts in the company.

Publication of Miss Pickford's ideas re Bagnall prior to consulting Chaplin apparently did not occur. He was shown out on his yacht in time to be unavailable when Miss Pickford arrived back in the city to negotiate with him. And it apparently, at least for the moment, killed the Bagnall deal.

When UA finished, Grand Sears, v. p. in charge of distribution, is in England and will probably leave the country in late August or September. Ratney is in Buffalo defending UA in an anti-trust case.

Where UA affairs go from here is anyone's guess. But if things proceed in the UA tradition, anything is possible. However, it looks like all parties are ready for a breather and there may be some time for the situation for at least a couple of months.

MEAKIN'S D.C. SPOT

Hardie Meakin, RKO Theatre district manager, will make his headquarters in Washington at the Keith's theatre, effective immediately.

He will report directly to the home office. Meakin will also act as RKO Theatres' Washington liaison.

Uncertainty of UA's Sale or Reorg Stalls Financing for Its Prods.

Flat Rentals

Continued from page 5

knows exactly what to expect out of virtually any type of sale. This is a fair deal. In paperwork, checking and other headaches, as well as in man-

Saving in checking. Incidentally, is only minor. Small houses, were never used in the first place, and occasional pictures, so it wasn't a very large item.

The switch away from percentage deals for the minor houses doesn't mean they play every picture flat. Most distribute figure on having at least three or four pictures a year per percentage. This is valuable not only in bringing in added income for special big pic, but keeps the distrib fairly well with the theatre's potential.

Incidentally, while single-selling is one of the provisions of the decree which has been sent pending to the Supreme Court adjudication, most companies are nevertheless abiding by that decree. Previously, however, they were writing four or five pic on the same contract form to save labor and trouble. The switch away from that as long as each picture is separately negotiated for and not controlled by the sale of another, the practice is legal.

Metro started the move toward single-selling about a year ago, and has been gradually pushing up the number of such deals. 20th-Fox also has been pushing up the number of similar plan for experiment in the New Haven territory a couple of months ago. The amount of time to be doing the same thing in some territories, with other companies following or planning to follow.

'Ruth' Big

Continued from page 5

\$2,000,000 have been spent, Par doubled that figure.

But the film's big advance rapidly after the first few days so that the second and third weeks were the best of the first. In St. Louis, by the same tactics, "Ruth" climbed so rapidly that the third and fourth weeks were almost as good as the first. Third week in Detroit almost equaled its first. At the N. Y. Paramount, second was better than first; third almost equal first; and fourth better than third.

Convinced it had hit on right way to sell "Ruth" by spot announcements plugging its gay nature, Par is growing \$200,000 on radio broadcast campaign. The film, of course, also were pulled to add momentum. Reagan said, in KC and several other cities, the radio, cuff are being held for bars, beauty operators, hack drivers, etc. Since they meet the public constantly, word-of-mouth was promoted by this device.

In a number of spots. Par aided its radio campaign by recording commercial patrons of the film, its theatre. Curbside criticisms were sorted into spot announcements with picture and commercial. The picture, of course, was not known to the part of the customers making them. The picture was being sold for the trade as well as Par officials to realize that a film, properly handled, can put across its story. recognize that general business conditions are off a little in our own territory, the picture, saying they said, "This is one way of overcoming that dip."

Krim-Wanger

Continued from page 5

versal release. His last to be slated to U. will be "Winchester 73." Only other commitment that Wanger has is the role pic slated on "Red of Red" for Metro release. He's making that with Ingrid Bergman and George Arliss.

A. & C's Own Corp.

Hollywood, July 15

Incorporated papers for A. & C. Costello Productions, Inc., were filed at Sacramento, Monday (14). Principal stockholders are the RKO and Milton Wolf who'll produce their "Noose Hangs High" at Eagle-Lion. Studio will finance their release.

Election of officers in the new corporation will be held this week.

One of the perennial product shortages which have plagued United Artists looms at the end of this year. Upset conditions within the company, as result of the lengthy negotiations for its reorganization, which have a long and leading agencies wary of loans to UA producers. until they see what turn events take.

Result is that only three features are now in such a state of progress that they'll be available for release after Jan. 1, 1948. How soon any considerable number of others will go into production hinges to a large extent on the decisions as to company's future. And even if they could be had, the current, at once, of course, other pictures still couldn't be ready for release before next March or April.

At a sales meeting in New York last week, the company's general manager, announced 13 top-budgeters for release between now and October. The list includes "The Time of Your Life," Howard Hughes' "Vendetta" and Howard Hughes' "The Sign of the Cross."

Schedule for the rest of the year calls for Enterprise's "Arch of Triumph" to be issued as a special in October. November's "The Day After Tomorrow" (Ent); August—"Carnegie Hall" (Federal); "Body and Soul" (MGM); "The Sign of the Cross" (Roach); September—"Lured" (Stromberg); "Heaven Only Knows" (MGM); "The Sign of the Cross" (Roach); October—"Mad Wednesday" (Hughes); "Monsieur Verdoux" (Paramount); November—"The Can-Can" (Bogus); "Sleep My Love" (Triangle); December—"Alibi" (MGM); "The Sign of the Cross" (Roach); "The Sign of the Cross" (Roach).

UA will also release three Hopalong Cassidy pictures, including cartoons and David Low musical shorts.

Metro Awards

Most studios have another clause that is entirely possible that Metro will be interested in buying rights to entries other than the premier. The award will be interested in purchasing the motion picture rights to any of these books. The Metro office offers the open market in the usual way.

Metro's 'Conscience Clear'

Metro refused to comment on the squabble against it, except for a statement by one of its execs that the company's conscience is clear. The premier of "The Sign of the Cross" he thought the sale perfectly justified, said he, the author and the agent (William Morris) were all satisfied with the deal Metro offered.

Lodgwick's award for "Rainbow County" consists of \$150,000 down, 25c for each copy of the trade (about 25,000 up to 400,000). An additional bonus of \$25,000 will be paid should the book be chosen by the Motion Picture Library Guild, but the total of this and the per-copy bonus cannot exceed \$250,000.

The author is the book gets the Pulitzer prize.

Six of the eight in writing of the tome, which is located "in an imaginary but symbolic country in the southwest of the United States," are the time of the story alternates between what is called a "synoptic day," the "Fog of the Mountains" and a sequence of flashbacks beginning in 1839 and covering the history of the town or literary giant and peace and war for over a half-century.

Miss Wolff's book, in which story are exhibiting considerable mood, is located in the Southwest. It is a modern-day yarn about a girl who leads him to kill himself. Author previously wrote "Whistle Stop," which was filmed by Screen Gems. He also wrote "Night Shift."

SUCCESS STORY!!!

Ours!!! Yours???

Paramount has an unusual comedy, from the stage play of the same name, called "DEAR RUTH" which is ready for general release.

It is so entertaining to the entire family that audience comments from age 6 to 60 are amazing.

Paramount released it for test engagements in June with normal local exploitation.

Invariably, the opening days of the engagement resulted in business of the order of "Suddenly It's Spring".

In the later days of these test engagements, when those who saw the picture had told their friends about it, the picture was doing business equal to that of "Two Years Before The Mast"

Paramount opened "DEAR RUTH" with Perry Como at the Paramount Theatre in New York. Of course the first day's audience came to see Perry Como. They exclaimed in admiration at the picture and told their friends about it. The second week's business exceeded the first. The third week almost equalled the first. The fourth week will be better than the third and approaching the *first*. This sequence is unheard of.

Paramount decided to try an engagement where a preview would be held and the preview audience and critics' comments would be recorded and intensively presented to their friends and neighbors by radio. THE FIRST WEEK OF THAT ENGAGEMENT—AT THE PARAMOUNT, KANSAS CITY—IS JUST BEING COMPLETED. BUSINESS IN WHAT IS NORMALLY THE WORST BOX-OFFICE WEEK OF THE YEAR* IS NOW WELL IN EXCESS OF "CALIFORNIA" AND "MAST".

Meanwhile in St. Louis "DEAR RUTH" had opened with a first week gross 27% under "Calcutta". But in its second week, in the face of a paralyzing streetcar strike and devastating floods, it drew even with "Calcutta's" second stanza. The third week actually moved ahead of "Calcutta" figures. AND ON THE DAY THIS WAS WRITTEN, WHICH WAS THE FIFTH DAY OF THE FOURTH WEEK, THE GROSS HAD ALREADY TOPPED ALL THREE PREVIOUS FULL WEEKS AND WAS MORE THAN DOUBLE THE FOURTH FULL WEEK OF "CALCUTTA".

Book "DEAR RUTH" for "Mast" grosses and time. Arrange for Paramount to help you tell your community about it. When your people find out what those who have seen it think about it they will come in droves. OUR SUCCESS STORY CAN BE YOURS!

And when you remember that "DEAR RUTH" is just one of Paramount's July-August line-up that includes such sure-fire, made-to-order box-office attractions as "WELCOME STRANGER" with Crosby and Fitzgerald; the pre-sold "PERILS OF PAULINE" in Technicolor with Betty Hutton; Wallis' beautiful Technicolor drama "DESERT FURY"; and your own Variety Club's "VARIETY GIRL" with Hope, Crosby and 40 other stars—it becomes increasingly clear why the considered judgment of this industry is that PARAMOUNT IS PARAMOUNT.

SO QUIT WORRYING ABOUT BUSINESS BEING BEHIND LAST YEAR. IT WILL BE AHEAD, WHEN YOU PLAY THESE

Paramount Pictures

* Normally down 30% from the periods in which "California" and "Mast" played.



He follows motion...

HE swings the camera . . . following motion, keeping the object of interest always frame-centered . . . there you have the culmination of years of experience—years in which the operative cameraman learns how to get the most from his equipment.

But he learns, in those years, something more—to understand the problems of the picture's director and of the director of photography. From this

understanding comes his great ability to interpret their wishes creatively . . . to devote his technical knowledge to giving them what they want from every shot, every scene.

Because he must get so much from every shot, his dependence on film of superior quality and uniformity is great. That's why you'll find so many operative cameramen using the family of Eastman motion picture films.

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J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

Goldman Plans to Reopen Erlanger, Philly, as 1st-Run; Other Xchange News

Philadelphia. William Goldman has revealed through an affidavit filed in Federal Court here that he is planning to reopen the Erlanger on August 30 with first-run pictures. Goldman's action followed on the heels of a petition filed by defendants in the widely-publicized anti-trust suit against the Erlanger, asking for a review of cases on the contention that Goldman "never intended to reopen the Erlanger." Also that he never believed it to be a profitable enterprise, preferring to play first-run films at the Goldman, Kartson and Keitt's.

Goldman's suit, under which he was awarded close to \$400,000, contended that the defendants—Warner Bros. and the major distributors—had conspired to freeze the Erlanger out of buying first-run film. The Erlanger is now undergoing extensive refurbishing preparatory to reopening. The house has been used at times for legit shows.

Harry Berman and Stanley Kositzky, both formerly of Columbia, now with Producers Releasing, Berman is branch manager and Kositzky branch sales manager.

Al Shender, former manager of the York, has entered private busi-

ness. Sam Venus replaced him as manager. Dave Moliver has bought the Arora, which will reopen Sept. 1 following extensive remodeling. Eagle-Lion moved into larger quarters on Vine street, the ones formerly occupied by Warner's.

Nat Rosen, former 20th-Fox sales manager for New Jersey, Bethlehem and Allentown, transferred to the city and suburban territory formerly covered by Herb Gillis. Howard Smith taken over Rosen's old spot. Jack Dinan gets Smith's former territory in Scranton and Wilkes-Barre.

Name 2 RKO Mgrs in New Orleans

Vincent Guarino was made resident manager of RKO Liberty and Ana Bookish manager of RKO Orpheum. Guarino has been Orpheum treasurer and manager for years, while Bookish has been treasurer of Orpheum since 1932. Joseph Favaza was made treasurer of Orpheum. Guarino's vacancy at Liberty caused by death of John Lovridge, house manager.

Bingham Handles Gibson House

Ewell Bingham, manager of the Newaway, will take charge of all of

RKO Huddles on 'Night'

Forty field reps of RKO were given details of the company's intensive campaign to be made on "The Long Night" at a meeting last week by Terry Turner, exploitation chief, S. Barrett McCormick, Ned Delmont and Robert Mochrie. Turner revealed that 336 playdates for "Night" have been set for New England and upper N. Y. state when the picture goes off on Aug. 6, probably a record for simultaneous openings. McCormick also went into details on the overall campaign.

Ten members of the field force headed by Harry Reiners, eastern supervisor, already have headed for the New England territory to start prelin plans on the picture.

The theatre interests of Byron C. Gibson, recently killed in an auto accident. He was appointed by the widow to take charge until the estate is settled.

Lake theatre at San Antonio, formerly owned and operated by Beta Wolfe, bought by G. A. Lucchesi, operator of a group of local Spanish language houses. House will feature the Spanish films.

Install 20th-Fox Execs in D. C.

Howard Minsky, newly appointed 20th-Fox mid-eastern division manager, will be former president of Exchange Execs in this area at meetings here July 17 and 18. Top com-

pany execs will trek here for pow-wow. Sharing spotlight with Minsky will be Glen Norris, newly appointed Atlantic District manager. Minsky replaces the late C. E. Peppatt, who lost his life last month in a plane crash.

Shinbach Upped to Chf by RKO

Chicago. Reshuffle of RKO Theatre personnel, affected here last week, included moving J. J. Shinbach, former city manager in Columbus, O., up to assistant to division manager Frank Stultz. He also will handle Chf's Palace theatre. Lou Mayer, formerly manager of Palace, becomes manager of Grand here. W. S. Blasco, formerly manager of Grand, was transferred to Orpheum in Kansas City. Louis Lutz is moving from Detroit, where he managed Uptown to Grand Rapids, Mich., as city manager handling Regent and Keith theatres formerly on Butterfield Circuit and recently taken over by RKO. Walter Ahrens of Cincinnati was made manager of Uptown in Detroit.

Daley Sued at Springfield House

Springfield, Mass. B. & Q. Associates of Boston have taken over operation of Bijou, downtown independent, during the recuperation of manager Al Anders. Edward Daley, last at Strand in Rockland, is substiting for Anders, convening at a Convention bench upon doctor's orders. Daley said B. & Q. will do business in September, and expects Anders back in September.

'Mitty' Treatment

Continued from page 5

preems, but only one theatre in each city, in the conventional man-

Following study of the Selznick experiment, there's wide agreement in the trade that the "blitz" method has certain clear-cut advantages for producer and distributor—as well as exhibitor—over the old system. It is adaptable, of course, only to large, heavily publicized pictures.

Normalization is seen as holding back speedier entry of other companies into the "blitz" system. The old system, it is expected eventually to follow the experimental paths being blazed by the two sides. If and when the anti-trust decree is fully applied, there may also be more urge to go into this specialized treatment.

Uniform Scale, But Not Upped

Goldwyn plan is not to ask for upped admissions for "Mitty," as are now being sought for the producer's "Best Years of Our Lives" and DOS is asking for "Duol." However, all the theatres which play "Mitty" day-and-date in each territory will charge the same as the top downtown picture. The move shows in that area—which does mean that the same day-and-daters will raise their prices.

One of the great advantages claimed for the "blitz" policy is Paul MacNamara for the "blitz" policy, and in which most of the trade concurs, is the economy it allows in advertising. Instead of spending, for instance, \$25,000 for an ad campaign for a picture at one house, seating 2,000 people, twice or three times as much can economically be spent since many times in the 2,000 seats are available. Thus you get a greater amount of advertising at less cost per seat. MacNamara compares present-day exhibition and advertising policy with Lucky Strike, for instance, spending thousands of dollars for ads and then only having the cigarettes for sale in one store which couldn't possibly handle the volume to get back the cost of the campaign.

Another advantage of the "blitz" system, of course, is that with a weak picture it allows for the old circuit technique of "get it off town before they find out how lousy you are." Goldwyn forces, on the other hand, feel that it is just as advantageous for a good picture which will build word of mouth. As a result, they will not accept one week locked dates, as Selznick did for "Duol," but will insist on having a holdover figure that will permit their film to stay in as long as the house is preceeding or equalling its normal biz.

"Blitz" system isn't entirely new. It has been used regularly for some years in the Los Angeles area, which is particularly suited to it because it is so geographically spread out.

RKO Backlog

Continued from page 5

act as an extra cushion for the company while working on the other 16. RKOrs declared. While there isn't much chance of bringing costs down substantially, Scharfy doesn't expect the production unit to rise further.

Company inventory hit an all-time high at the close of '46 when lists of films completed and in work came to \$26,500,000. Since then backlog has mounted sharply and it's reported that RKO has some \$35,000,000 tied in celluloid. Increases during '46 was approximately \$11,000,000, financed by profitable operations and cash advanced to the producing company by the parent org.

Revolving Credits
Built-up inventory is being bankrolled by a revolving fund packed with outside bank credits. By April '47, borrowing aggregated \$2,500,000, but sum is considerably higher now under new five-year credits worked out.

Scharfy has been tapped to front for the film industry at the Nobel Dinner slated for Dec. 10 at the Astor hotel. Production execs were drafted for the speaking chores by the American Nobel Anniversary Committee for the annual fête because of his backing of "Crossfire," RKO's treatise on anti-Semitism, and other work in and outside of the industry. Last year's speaker was producer Hal Wallis, while previous globes included Harry M. Warner, Darryl F. Zanuck and Spyros Skouras. Scharfy was guested at a cocktail reception by the anniversary committee while in New York for company's convention.



\$718,000 for movies ain't peanuts in REDBOOK, Virginia

That's what Redbook readers in Virginia spend to see the productions they have read about in their favorite magazine—Redbook. They have found that Redbook gives them the right motion picture answers. In Virginia, alone, Redbook readers push \$718,000 under the ticket windows of motion picture theatres. \$79 a page is the pro-rata cost of reaching this avid motion picture market—a bargain price at which to register your best Production. You're overlooking a real bet if your next list doesn't include Redbook.

YOUTH IS THE ANSWER

You can't beat the under-35 group as a sales potential. More than 50% of all Redbook families are in that group. When they want to see a picture advertised in Redbook, nothing stops them until they see it. And when they want Redbook, they find the \$4,500,000 near to pay for it.

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THE CASE OF THE MISSING STANFORD

P.S.: Public Service's Postscript

Yanking of the NBC Symphony Orchestra from its long-established Sunday afternoon 5-to-6 time into the Saturday evening 6:30-7:30 period in order to pave way for the NBC 60-minute dramatic soap with its lucrative \$150,000 in billings, has excited no little comment in the trade.

Question uppermost in the minds of many is: How will the FCC react to the network's move? For the highly-budgeted symphony program, which has been without a sponsor since General Motors pulled out last season, has been the No. 1 ride on the NBC public service programming roster. And the trade has not been unimpressed by the repeated assertions by web prexy Niles Trammell that 5-to-6 Sundays would remain frozen for the symphony—if any sponsor wanted to pay the time he would have to buy the program with it.

Switchover puts the symphony program into station time, making it optional for stations to pick it up, although NBC publicly release points out that it was done with the full blessing of maestro Arturo Toscanini and that a minimum of 100 stations would pick it up. Further, NBC contends that it will break up the heavy Sabbath dosage of longhair music, since the NBC Symphony follows by half-hour the N. Y. Philharmonic on CBS.

However, with its Saturday showcasing, the NBC stanza will similarly be bracketed 39 minutes after the Philadelphia Orchestra on CBS, and following the full afternoon Metropolitan Opera airing on ABC.

Fact that the moveover has a double-barreled public service angle, since it will mean yanking the NBC "Foreign Policy" show out of the 7-1:30 segment to make way for the symphony, has served to intensify speculation.

With the wrap-up of the Ford biz, NBC, long the envy of all the other webs for its splendid roster and the mounting billings, can now take out the SRO shingle. Thus the fact that the moveover is coming from the one well-heeled network on talent and boxoffice is seen against the possibility of D. C. repercussions.

NBC Graboff of \$1,500,000 Ford Show Fills Dramat Void; SRO Sign Out

NBC has copped the highly-coveted Ford 60-minute dramatic soap with its lucrative time slot of approximately \$150,000 a year.

It's one of the top single program sales of the year, and has been the result of weeks of jockeying and hot-and-heavy bidding by the various networks for the hearing of the hour-long institutional program by NBC for the Sunday afternoon 5 to 6 period and by CBS for the 6 to 7 period. The Ford show, which has been a show-plant by the Ford Motor Company, has been a particular blow to ABC. For a while it seemed as if the classic play might go to the latter network, which was dangling the 9 to 10 (pre-Bing Crosby) Wednesday night slot to Kenyon & Eckhardt, agency for the account.

However, Ford and K & E were anxious to move in on the Sunday afternoon NBC time and when the latter network succeeded in negotiating the symphony moveover to the 6:30-7:30 Saturday evening (station

Get Me Outa Here

Hollywood, July 15. The agency may say "it ain't so" but it's fairly well established that two A.M. actors actually resigned from a show because they could no longer stand the libelous attacks. Recently substituted for another by a paying client on a national web, the show has been roundly blasted in the trade as a new low in comedy and the with-holding of the show from the actor's share in a part of it.

Agency spokesmen said "changes were made in an effort to improve the show." Not since ABC's crossing its fingers in expecancy that "Screen Guild Players" will continue on that network has the CBS agency organized has a member turned his back on a paycheck, that is, not up to now.

Lever, Camel Mull Wholesale Shifts

Possible reshuffling of the whole Camel cigarette network programming roster by William Klaty agency has been checked in the past week. Klaty has organized has a member turned his back on a paycheck, that is, not up to now.

Under the Lady Esther banner "Screen Guild" has been slated to 10 to 10:30 Monday night, following the "Screen Guild Players" move the program to 10:30-11 p.m. period, which is occupied by the Bob Hawk Camel show. Which would mean Bob Hawk moving over to the Thursday 10-10:30 NBC slot being vacated by Abbott & Costello.

Originally it was the reported intention to make "Screen Guild" into the A & C time on NBC, but it may still hold, depending on decision by Klaty's Trade Luckless.

And with Lever Bros set to take (Continued on page 30)

Freddie, Jr., Ties Up With FCB on Amer. Tobacco Act

Vinton Freedly, Jr., son of the legit producer, has resigned from American Tobacco Co. and has checked in at Foster, Co. Belding agency, which handles the American Tobacco business. Freedly was secretary to the late George Washington Hill.

In his new capacity, he'll work on the tobacco account in the radio department.

TRANSFERS TO SRO PILE UP

By GEORGE ROSKIN

Plenty of fireworks by the sea appear to be shaping up as the prelude to the annual convention of the National Assn. of Broadcasters in Atlantic City this September.

It all has to do with the ambitious clean-up-the-air campaign being waged by Niles Trammell, NBC prexy. Trammell is convinced that if the network affiliates subscribe to his program standards proposals, they'll be making a vital contribution to the nation's giving radio a new stature and dignity.

His plan to drastically overhaul the chain-belt formula so as to limit them to one an hour, plus his proposal to eliminate cow-catchers and hitch-hikers, eliminate middle commercials on news programs, and to have the network assume a guiding structure so that no more than three serials will be bracketed together, will get a thorough going over when the NBC brass meets with the affiliates on the two days preceding the opening of the NAB confab.

Affiliate Opposition

But, as the affiliates are led by Harry Bannister, general manager of WWJ, Detroit, who have already expressed themselves on record as opposed to the Trammell plan, have been quietly mapping their own campaign. That's what tools they use. They've scheduled their own meeting at the shore resort for the day preceding the NBC convention.

What will happen in the cross-petition of conflicting viewpoints is anybody's guess. And just how far (Continued on page 30)

U.S. Rubber 800G Orch Droops Cues Symph Cycle Exit

United States Rubber Co. has dropped sponsorship of the New York Philharmonic Sunday afternoon concert on CBS. Sunday has been picking up the tab on the symph series, at an annual outlay of \$400,000, for the past four years, with the decision this year to withdraw cited as the current competitive sweepstakes and "goods to sell."

During the four-year period U. S. Rubber had levered assessments upon the CBS network to help it break into the institutional programming, but it's a case now of plugging the CBS network's financial hole, contending that each requires individual treatment.

Whether U. S. Rubber returns to radio programming is still undecided. But CBS doesn't land a new sponsor by the fall, symph program will go on sustaining. Whether or not a new sponsor will be found is still undecided. NBC tried to not to avail all last season to sell its Sunday afternoon symphony concert, but (Continued on page 28)

CBS Davenport Dismissal Accents Murrow's Gripes in Brasshat Seat

Russell Davenport is no longer with CBS. Brought into the network by the Davenport family, his radio time was strictly a husband operation from the station. It reportedly appeared and worked over from the Madison avenue, N. Y., that split the CBS board and directed the CBS board. His dismissal is seen as but one of several factors which led to the CBS board's decision to dismiss him and return to the air.

Nobody even today wants to talk about the Davenport family. But he was brought in to write CBS editorials in a move inaugu-

Ed Murrow Giving Up CBS Exec Berth; Returning to Air in the Pay Deal

CBS' New Format

Here's how the programming dept. reshuffle at CBS, in the wake of Edward R. Murrow's return to the air, is expected to resolve itself.

Best guess from authoritative sources is that Davidson Taylor will move over into the public affairs programming spot being vacated by Murrow, with Hubbell Robinson, Jr., joining the network and going into Taylor's present program berth. (Taylor and Murrow have in the past divided up the net's programming functions as veepees.)

Disks Jocks Can Buy Canned Gab

Squeezing into the national Disk Jockey Sweepstakes payoff picture, an enterprising out-of-the-Cost, Ill. radio broadcaster is planning to issue a complete mimeographed service for gab-hungry jocks. Service is going exclusive to one station in an area in order to prevent dialers from being shocked to hear two panache spouters from giving out with identically worded "ad libs."

Illustration of how this division of labor will fill the air, not only with canned gab, but canned personalities, is following announcement which will be gibbed passed by several hundred jockeys, presumably their own improvisations: "If you like tortillas and Latin songs, listen to the latest recordings of El Caballo y La Montura and 'A Bailar al Minuet.' I hope I'm pronouncing them correctly. If I'm not, sue me. They were etched by Oscar Guerra and his orch. Pass the beans, please. I could have said that in Spanish, but why start an international situation?"

Everything furnished neatly packaged except the larynx.

ABC Romancing OG, While Keeping It Guessing On Chance of Crosby Switch

ABC from all accounts has a lethal weapon in its constant threat to move the Bing Crosby Philco program, which ends at 10:30 p.m. on Tuesday, to 9 o'clock Wednesday period.

At least it has Old Gold in a state of uncertainty as to whether it will be taking up Crosby's 11:30-12:30 package, comprising Frances Langford, Don Ameche and Frank Morgan, which ends at 10:30 p.m. on Tuesday. ABC is putting the threat to good use, too, for it's trying to romance Crosby into its four o'clock slot, with promises of a choice time slot.

ABC is putting the threat to good use, too, for it's trying to romance Crosby into its four o'clock slot, with promises of a choice time slot.

CBS Davenport Dismissal Accents Murrow's Gripes in Brasshat Seat

rated by Murrow which, had it borne fruition, was calculated to put CBS way out on the editorial limb. His dismissal, it was said, only served to widen an already-existing breach between Murrow and network prexy Frank Stanton. The fact that Murrow had been passed over for a directorship by the CBS board, a fact that Joseph Ream had been picked for the executive vice-presidency, and that Murrow was scheduled to leave the network in the 29th floor schism and Murrow's feelings over his succession had been a factor in the board's decision, chairman William F. Paley included him as a key administrator.

One of the major reshuffles of the season among the higher network echelons is about to transpire at CBS. It's been learned, with Edward R. Murrow stepping out of the administrative berth, is programming veepee in charge of public affairs to return to the air. It also means Murrow will relinquish his v.p. title.

On Sept. 29 Murrow will again become a news commentator and analyst, replacing Bob Trout on the Campbell Show 7-4:30 p. m. cross-the-board stanza. It estimates an ambition of long standing, even dating back to the days when he was still in London for CBS, on the part of the network.

Out of the Soup

Return of Edward R. Murrow to the airwaves for Campbell Souper is about to transpire. sabbatical at CBS is seen as giving considerable impetus to the return of the network's top man. Consensus in the case of Murrow, however, is that he has always been a man of high integrity and honesty into a spicing job that has won for him the respect of the network's top men.

It's significant that it was Murrow who as a programming veepee found himself in the middle of the William L. Shirer ABC-CBS incident that sparked the controversy over liberal commentaries. It was Murrow who gave Shirer the papers, but under circumstances that have been explained. Murrow had acted in good faith and was faced with no other alternative.

the soup company to ink Murrow to a deal.

Despite the fact that CBS board chairman William S. Paley brought the CBS incident that sparked the controversy over liberal commentaries. It was Murrow who gave Shirer the papers, but under circumstances that have been explained. Murrow had acted in good faith and was faced with no other alternative.

Return of Murrow to the field of commentaries and analysis puts CBS in the enviable position of having one of the prize news personalities, with Lowell Thomas going in at 6:45 to 7 slot for Procter & Gamble and Murrow at 7:45.

Murrow's post as veepee in charge of public affairs and analysis puts CBS in the enviable position of having one of the prize news personalities, with Lowell Thomas going in at 6:45 to 7 slot for Procter & Gamble and Murrow at 7:45.

GF's \$1,250,000 Splurge for Y&R

Young & Rubicam is convinced that all good things come in pairs. Already simultaneously making an announcement that Sylvester L. "Pat" Weaver is moving in as top radio man for agency has come word that General Foods, expanding budget-wise in radio, is brandishing a bid to at least another \$1,250,000 in billings will accrue to the agency in the upcoming season.

Now that the sugar situation has been cleared up, GF has decided to split up the J&R and McCann-Erickson for a two-way nighttime programming split. Last season both were getting the business of the Fannie Beeb CBS show.

Either way, GF will need a new nighttime program.

Matinee Trade Puzzle

Upcoming 60-minute Ford show in the 5 to 6 Sunday afternoon period on NBC has provoked some interesting trade comment, particularly as to the wisdom of slotting a full hour dramatic stanza for the "matinee trade," even though it be the Sabbath.

Some trade observers are of the opinion that, in terms of audience pull, it strikes a note which is similar parallel to a matinee performance and a nighttime performance and the boxoffice odds overwhelmingly in its favor.

It's recalled that Lux Radio Theatre was originally slotted for Sunday afternoons on the Red Network, but was later moved to the N.Y. station of the NBC network, and that it was yanked after a year, and was to hit its stride until its nighttime slotting.

time) period, both agency and client grabbed at it. Symph stanza was originally slotted on Saturdays prior to the agency occupancy of the Sun day and network says the switch back to Saturday was done with full approval of the symphony's No. 1 maestro, Arturo Toscanini.

E & S show, with a weekly \$125,000 talent-pool fee (one week time is \$15,000 weekly), will be the nature of a "Ford Theatre" with the full film, both dramatizations, etc., and with NBC programming slot 30 minutes dramatic stanza to match ABC's "Theatre of the Air" and CBS' "Lux Radio Theatre." It also enables Y&R to put out the SRO single, with little 10:30 to 11, while still in the sun. Ford shows feet off October 5.

Petrillo Probe to Move West for Pix Angle Involving Tele Contract Bars

Washington, July 15. James Caesar Petrillo is due for another session before a strong anti-subcommittee here Sept. 15, to report on his promised talks with FCC broadcasters, the music education and service bands.

Subcommittee Chairman Carroll Kearns (R., Pa.) said last Friday (11) that he would hold under the subcommittee that date so the committee could check whether he kept commitments made to him during two days of hearing last week.

Meanwhile, Kearns and committee investigator Irving McCann will pick up their earlier investigation of American Federation of Musicians activities on the Coast with a week of hearings in Los Angeles, beginning Aug. 4. AFM complaint, the Carroll hearings forbidding selling of musical films to television broadcasters and restrictive practices of the AFM in theatre and radio fields are due for plenty of probing, a committee spokesman said.

Kearns and McCann also picked up they left off on an earlier investigation of role played by the AFM in the forced closing of the Hollywood Carroll theatre-restaurant in Hollywood. Carroll is due to shutter Aug. 1.

McCann plans to arrive in L. A. several days in advance of the Aug. 4.

Petrillo Softens

Washington, July 15. James C. Petrillo hasn't exactly gone out of his way to date up his music education efforts to the broadcasters, but he has shown a greater disposition to talk turkey since the House Labor-Commerce subcommittee gave him a two-months probation here last week.

When with J. N. Hill, FCC executive director of FM Assn. No business was transacted, but the door was left open for a later get-together with the FM board.

Meanwhile, the House Labor-Commerce Committee Chairman Carroll Kearns (R., Pa.), has notified Petrillo not to leave the country until after his next appearance on the witness stand Sept. 15. The AFM chief had planned to take for London shortly.

At the same time, it was believed that Petrillo might get another summons from the Senate to attend a closed party in Washington next week of the committee and music education. Plan was to set the meeting up early in the week, if possible.

A hearing date to contact local pix and radio men. He is interested in reaching to Coast tele operators who are expected to be in the fall with the pix people. It was believed KTLA would be permitted to take both sides of the story on the Petrillo.

(Continued on page 30)

MORRIS TO GO TO BAT ON FULL JOHNSON FEE

Apparently William Morris' office last going to take that full commission on the Al Johnson-Kraft show. Morris agency feels it's entitled to the full 15% commission on the \$7500 weekly going to Johnson-NBC Kraft Music Hall. It says it's going to fight it through.

Kraft grabbed itself 5% of fee on basis of having originally offered the Johnson-Kraft negotiations a year before Johnson signed with Morris agency for his radio activities.

LEVANT ON KRAFT SHOW

When the new Kraft Music Hall-Al Johnson show test in the fall on NBC, Oscar Levant will be the permanent fixtures.

Levant was picked to direct the program this week via J. Walter Thompson agency.

Carrington Marathon

Something of a record in continuous scripting has been chalked up by Elaine Carrington authors "When a Girl Sings" and "Rosemary."

Last Friday (11) marked her 3,000th script on "Pepper Young's Family."

In addition, Miss Carrington authors "When a Girl Sings" and "Rosemary."

Simms Pact Cues

Singer Trend to 'Runnerup' Billing

Ginny Simms, whose CBS radio show last season was cancelled by

Burdett, has been packed in the new Percy Faith Coca-Cola Sunday night program on CBS, which prems Aug. 17 in the spot vacated by General Foods and Kate Smith.

What is considered significant to the trade in Miss Simms' singing for the musical stanza is the fact that it points up anew that the singers who hold down their own programs in the past few seasons and failed to pay off ratings-wise are one by one establishing their new niche in radio as auxiliary items.

Frank Sinatra, who kept the Old Gold have-how, returns to the air in September as the featured male vocalist on the Lucky Strike Hit Parade.

When he held down their own programs in the past few seasons and failed to pay off ratings-wise are one by one establishing their new niche in radio as auxiliary items.

While Kate Smith has landed co-op sponsorship for her nighttime Mutual and is disk jockeying on WOR (N. Y.), as yet there are no letters for her singing comeback.

FCC Splits Chi Office Into Two Units; Fonda To Head Up Production Side

Chicago, July 15. Radical departure in structure of midwest agency radio departments was inaugurated here last week by Fairfax Cone of Foote, Cone & Belding following announcement that

Jim Fonda would take over as radio chief of this local office. Fonda is to be succeeded by "Slim" Dawson. Fonda is presently associate talent buyer in the Hollywood office of the agency.

Settup differs from others here in that the business and production sides of the agency will be two separate and distinct units.

Fonda, long a production man, will conference with Cone, production and business talent are two widely separated abilities and real talent for one is available only at the expense of the other. This new setup should give top performance in both.

In his new position, Fonda arrives Sept. 15, Dick Davis is running the department. He leaves for the Coast to produce the new show over on the Hope show. Bill Anderson will be assistant to Jim Fonda.

WB Buys Dorsey Disk Show

First sale of the Tommy Dorsey disk jockey show in New York has just been closed.

Warner Bros. has bought 12 of the 48 quarter-hour weekly segments of the show on WMCA, with sponsorship starting in September. Deal for 26 weeks and was negotiated via Blaine Thompson.

WASH. CASE BEARS RADIOLOGY'S SEED

Washington, July 15. There is a strong feeling in the FCC offices here that the present chain network regulations should be reviewed and "overhauled" to strengthen the hand of affiliates in their dealings with the webs. Concern arises from fact that with addition of 800 new standard broadcast stations since the war, the webs are in an all-powerful position in choosing affiliates and, according to some complaints reaching Washington, are pushing this advantage to the point of doubtful legal value under the anti-monopoly rules.

Commission spokesmen point out the rules were put on the books when there were less than half as many stations on the air and when networks could not shift affiliates in the big markets without loss of desirable coverage. Now, with added competition up and down the line, value of a net contract has risen in proportion to demand and webs may be in this fact to keep stations in line—the chain rules notwithstanding.

It was believed that FCC would not move, at any event, before fall and would probably wait to see whether Congress would need new legislation. A White bill provision clipping net option time and incorporating the anti-monopoly.

One of the biggest prizes, according to a lengthy statement filed with FCC last week by former ABC affiliate W. J. Payne, is the move to the web to clear station option time for chain shows.

This is one of the moves made by the Government, the Don Lee Network, which went through hearing last winter on legislation curbing the anti-monopoly rules. FCC says it has had several other informal complaints against the network.

One of the biggest prizes, according to a lengthy statement filed with FCC last week by former ABC affiliate W. J. Payne, is the move to the web to clear station option time for chain shows.

WINGING forward to FCC minutes of meetings of the ABC. Stations planning meeting of joint sessions with web officials to explain why it no longer has an ABC franchise. Station credit is refrained from asking the Commission to probe.

(Continued on page 30)

FCC Gets 40% More on Budget

Washington, July 15. Senate Appropriations Committee last week met FCC halfway and reported \$400,000 of the agency's 1948 budget.

The following following the senior G. W. Hill, and has since been masterminding the operation. The fact remains it's generally agreed that Y. R. is a man to a man with know-how technique who commands universal respect.

Senator George Eastman now goes before the Senate and will conference with a House Committee to iron out differences in the sums tabbed for FCC and other independent agencies.

Senate group, headed by Republican Charles Reed of Kansas, will allocate \$5,000 to FCC's travel budget, making a total of \$725,000 allotted for FCC cars and travel.

For FCC cars and travel. The radio Writers Guild is comparing to new network picture demands on NBC and ABC for local staffs. The union's existing contract with NBC expires July 31 and an entirely new agreement will be sought.

On the other hand, it's contended that there are no strings attached; that Weaver wants out of the game to a move to who into the Y & R family at least part of the American Tobacco billings which would help offset the 30% loss in radio business encountered by the agency and which was responsible for the wholesale Y & R axings. All the American Tobacco business is currently held by Foote, Cone & Belding and its reported that there's no little apprehension at FCC as to what the Weaver-Y & R alliance might bring.

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Hudson Terminal

Saga of Tom Hudson and his "Glocca Morra" commercial on the closing Kate Smith show for General Foods on CBS continues as the Chuckle of the Week in radio, but with more serious repercussions for Hudson.

Because of the Hudson fiasco, in which the bowed out as announcer of the Kate Smith General Foods programming by announcing on the Coast repeat last "Sales of Postum are up 12 percent—in Glocca Morra," last week cost him the announcer's job on "Portia Face Life."

Foote, Cone & Belding had him lined up for the stanza following the Kate Smith show, but up, but later penalized him for the crack.

Trade insiders it sporting of F-C-B, however, despite its burn, that it's going to give Hudson a reprieve.

Weaver Y&R Return Cues Thick Rumors

Sylvester L. "Pat" Weaver returns to the Young & Rubicam fold as veepee in charge of radio and television as successor to Tom Lewis, who recently resigned under pressure.

Weaver moved about the office a stack of rumors as to possible repercussions. Y & R is Weaver's original stamping ground. Since 1938 he has been advertising manager of American Tobacco Co.

On the one hand some are inclined to view appointment as the prelude to a move to who into the Y & R family at least part of the American Tobacco billings which would help offset the 30% loss in radio business encountered by the agency and which was responsible for the wholesale Y & R axings. All the American Tobacco business is currently held by Foote, Cone & Belding and its reported that there's no little apprehension at FCC as to what the Weaver-Y & R alliance might bring.

On the other hand, it's contended that there are no strings attached; that Weaver wants out of the game to a move to who into the Y & R family at least part of the American Tobacco billings which would help offset the 30% loss in radio business encountered by the agency and which was responsible for the wholesale Y & R axings. All the American Tobacco business is currently held by Foote, Cone & Belding and its reported that there's no little apprehension at FCC as to what the Weaver-Y & R alliance might bring.

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Coast RWG Preps Demands For NBC, ABC Newsrooms

Hollywood, July 15. The Radio Writers Guild is comparing to new network picture demands on NBC and ABC for local staffs. The union's existing contract with NBC expires July 31 and an entirely new agreement will be sought.

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Charles A. Seipmann, former British Broadcasting Corp. official, has a point of view considerably clearer than heretofore. He speaks of radio as "one of the big prizes in the current struggle for power by reactionary private enterprise."

The Seipmann article has attracted considerable trade attention around Manhattan. Some observers took the article as indicating how Seipmann's views have hardened so that he is now pretty out-and-out against any and all private operators and for any radio vested in government and any government. The situation in Canada is entirely different from the U. S., but Seipmann apparently arrives at about the same point.

In the last year, or two Seipmann has gotten into public interest as a crusading professor but has until recently been fairly clear in his analysis is more openly biased, some observers think, than anything he's ever done before.

He talks of the private stations as conducting a "one-sided" discussion, although many broadcasters in both countries have contended that "one-sided" was exactly what the CBC itself has always been.

Arguments against the CBC are described by Seipmann as "regional," "communist," "bureaucratic," and he talks of a conspiracy by unknown, mysterious forces to misrepresent the CBC.

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Radio Sales Takes Over as WRVA Rep in Limited Net Expansion Move

Launching a program of limited expansion, Radio Sales, CBS' sales rep for a selected group of network o. & e. stations and some affiliates, has taken over the sales repelling job for WRVA in Richmond, Va., local water network affiliate, switching from Paul H. Ramey Co. after 11 years, will be repaid by Radio Sales effective Oct. 1.

According to Radio Sales general sales manager John Van Volkenburg, the CBS spot sales division, which now will represent 10 key net outlets, will call a halt to its expansion after adding three or four more stations to its roster. Basic personnel structure of Radio Sales, Van Volkenburg pointed out, is now geared to handle the few additional stations and no general foray into the sales rep field is being considered.

In recent years, Radio Sales has hit a multi-million dollar status with its unique policy of pushing live talent program advertising as opposed to transcribed shows or spot announcements. Outfit is the only sales rep outfit which gives special commission incentives to its salesmen for sale of local air talent. In move to try this policy, Bob Kennett, formerly WLW, Cincinnati

program director, was added to Radio Sales' staff as special live talent consultant.

Radio Sales has also been favored to a rep outfit because of its continuous and elaborate research service which it has put at disposal of its salesmen. Outfit currently employs five researchers in addition to using facilities of the CBS net and private research agencies.

At present, Radio Sales is representative for WCBZ, New York; WFLA, Tampa; WDBF, Jacksonville; KMOX, St. Louis; WCCO, Minneapolis; KXN, Hollywood; WBT, Charlotte; and WAFB, Birmingham. First seven stations are CBS-owned stations.

WNYS Preps Sept. Opening

Albany, July 15. WNYS, operated by Patroon Broadcasting Corp., with Leonard Asch, of WRCA, Schenectady, as general manager, expects to be in the air here in "late September," with a 10,000-watt, Ash told Variety Monday (14).

Station has been assigned the 1540 k.c. band, on unlimited time.

PHILLY'S SWANK WFIL STUDIO BREAKS GROUND

Philadelphia, July 15. Ground was broken last Wednesday (9) for construction of a new building for the television studio of WFIL-TV on the west side of the Philadelphia Arena, famous sports emporium, with the station announcing plans to go on the air this fall. The ground-breaking ceremonies for the two-story building, planned as the most modern building in the country especially for video, were attended by a number of Philadelphia inquirer and WFIL officials.

These included Walter H. Annenberg, publisher of the Inquirer; Joseph First, vice-president of the newspaper; Roger W. Clipp, WFIL general manager; Kenneth W. Sloman, WFIL tele director; Louis Littlejohn, WFIL chief engineer; and John Furrow, designer of the proposed building.

First floor of the new building will contain a tele studio, radio studio, control rooms, a projection room, property and electronics shops. A foyer on the first floor will contain special observation windows. General offices will be on the second floor, as well as clients' viewing room, photographic dark room, film processing shop and dressing rooms for men and women. WFIL-TV has been assigned channel six by the FCC.

Television Reviews

Continued from page 25

dest, which gives a viewer the feeling of being a silent member of the circle. It would be better, however, if the participants sat in a more relaxed position, as friends would at home. In the present stanza last week (10) they were leaning forward, edge-of-chairish, all the time. Also, McCaffery seemed so seated too far away from the others. These, however, are minor points.

Show was considerably dimmed, but to good effect. It opened with Mrs. Weston identifying herself as a housewife and part-time tele actress. She was saying the other women were the lost sex. Camera then picked up Mrs. McWeeny, a live actress, who said that McCaffery's introduction followed. Monitory of camera men switching from one participant to another in ensuing discussion was relieved by injection of two enacted scenes and reproduction of a Life mag pix layout to illustrate McCaffery's comments on Dr. Farham's book.

McCaffery worked hard at needing the author and critic into lively debate without, in this case, too much response except from the female and articulate Miss McElhone. Effect of McCaffery's technique in making the session airy and bright, and not too seriously concerned with the subject at hand, which constitutes a fault with serious-minded viewers. An inherent weakness of the show, of course, is that, traveling off-the-air as it does, it is dependent on each week on the uncertainty ability of its guest authors to fence well verbally. And authors, though they may be keen thinkers and writers, aren't always fluidly spontaneous talkers. This is not to say that Dr. Farham couldn't speak well on his subject, but it was obvious that he found it hard to treat the subject in a light vein.

The critic, of course, can be hand-picked for known ability. Since the aim of the stanza in question seemed to be to top with rather diagnose the fem me problem, Miss McElhone fitted in nicely. O'Neill, however, was a dispirited critic—or rather, defender—of the book. He appeared to be rather uninterested in the whole subject and sitting in on it just to be polite.

Package Martin Stone seems to have joined his show's cast as a permanent fixture. He came into view (he was sitting beside McCaffery all the time) in the window to announce next week's attraction. Maxwell House commendably confined itself to one commercial, albeit a little dragged out, featuring a coffee taster at its revolving table sipping various grades of brew and fingering trays of coffee beans while explaining mixtures used in the MHB blend. Idea is effective. Taster said, "Good to the last drop—but didn't turn his cup up."

PARENTS, PLEASE!
With Jim Daly, Helen Marcy, Patty Coogan; Mrs. Bea B. Lane, moderator.

Director: Miriam Tulin
24 Mins.; Monday (14), 7:30 p.m.

Sustaining: WARD-DeMont, N. Y.

This show, slotted in DuMont's Monday night showcase time for the benefit of potential sponsors, offers an interesting idea in the way of public service programs. Well-developed and well-executed, it still faltered somewhat in a too slow pace and in the obvious way it presented its problem. More top writing of future scripts and a shot in the arm to speed it up and it would be a good bet for any bankroller.

Show, packaged by Video Associates, attempted to depict for viewing parents the simple problem of how to make their kids go to bed on time. Group of actors, comprising a husband, wife and moppet daughter, dramatized the incorrect way of handling the situation. Studio audience was then invited to comment and correct the technique and the correct technique was then included in the next act. Mrs. Bea B. Lane, representative of the N. Y. State Board of Regents on parent education, introduced the problem and led the between-the-lines discussion.

Although the actors went through the motions of the problem, the initial skill lost interest through lack of any subtlety. Some parents may be their kids' brains in it; the kids don't want to go to bed, but script implied, but if they do, they know they're wrong and a tele show isn't going to set them right. The same way, the revised technique used in the second act was too sweet and light. A happier medium between the two would have served better for both.

Cast was good. Jim Daly, of the current "Born Yesterday" playlet, looked and acted the part of the father, and Helen Marcy made out neatly as the mother. Patty Coogan was competent and not too precocious as the child. Mrs. Lane, however, was too saccharine in her approach to be fully appreciated. Miss Tulin's camera direction was good for the most part, except for the few instances in which she missed the cue in picking up a member of the studio audience who was speaking at the time.

Commercial Announcements By

CY
"Quick as a Flash"
elbros
Watches

"Big Story"
P
II Mail

"Ethel and Albert"
B
Broadcast Food Corp.

"Abbott and Costello's Mysteries"
Helb
os
Watches

Portia Faces Life
Instant Postum

"Warden Lawes Show"
lipper Craft Clothes

"Gabriel"
H
atter'
Mutual of Omaha

Personal Management
MARTIN GOODMAN



our news director is a muzzle loader

Now don't get us wrong.

No one rams words down the throat of Howard Chamberlain. It's just that WLW's News Director is an enthusiastic follower of muzzle-loading rifle shooting. An expert shot with the "Long Tom," he's always on hand for the National Muzzle-Loading Rifle Association matches and has won the Crosby Artist' Shoot for five consecutive years. Howard also is adept at cabinet and furniture making, building and farming. . . is presently engaged in building a new home of his own design.

Chamberlain has demonstrated this same versatility in radio—to which he has devoted 22 of his 40 years. He started as a stage, graduated to announcing and later worked into production and program direction. In his seven years at The Nation's Station he served two as Program Director and the past two as News Director.

He supervises the activities of the 15 writers, editors, newscasters and commentators who make up the Crosby

world-wide newscast, and our own Washington News Bureau. Included are such well-known names as Peter Grant, General James E. Edmonds, Gil Kingsbury, Dallas DeWeese and Milton Chase. Howard also takes over the microphone for three newscasts daily and presents "Pulse of the Press" two nights weekly. He probably is known best, however, for his scholarly work as director and moderator of "World Front," originated by WLW to a Midwestern NBC network each Sunday.

Each newscast originating from WLW is written and prepared especially for our audience from the full leased-line services of Associated Press, United Press and International News Service. The phone is true of the daily on-the-scene broadcasts from Washington.

Thus, Chamberlain is responsible for the fulfillment of WLW's long-standing pledge—that no effort or expense will be spared to keep our listeners the best-informed radio audience in the world.



CROSBY BROADCASTING CORPORATION



What Yardstick DO YOU

USE IN SELECTING A RADIO STATION?

Hooper, Pulse, BMB or any way you measure it,
WCAU is the No. 1 Station in Philadelphia. For a
full measure of results from your Philadelphia
radio advertising, BUY WCAU.

WCAU

50,000 WATTS ★ CBS AFFILIATE

PHILADELPHIA'S LEADING RADIO INSTITUTION

Pitt's KQV Again Jumps Controversial Gun: Communism Vs. Democracy Series

Pittsburgh, July 15. G. S. (Pete) Wassner, general manager of KQV, which launched the Opinion-Aire for Mutual and headed in where others feared to tread on the subject of planned parenthood recently, has jumped another controversial gun with a new series of programs, on the forum type show, labeled "Communism and Democracy." First program hit the air Friday (11).

"Titled 'The Marshall Plan,' it had David Grant, executive secretary of the Communist Party of western Pennsylvania, and James Dolson, local manager of the Daily Worker, speaking for Stalinism, and Judge Blair F. Gunther of county court here, and Robert Lieberman, business agent for the AFL, Retail Clerks, Local 1365, defending democracy.

"It's high time," said Wassner, who's noted for his radio first in Pittsburgh, "that we bring out into the open the expression of both sides. We, of KQV, consider it a public service to our listeners, to bring them firsthand information. Just as

long as there's a Russia, Communism will remain in the news, and there's no sense in anyone of us burying his head in the sands and saying 'ain't so'.

"With newspapers making page one copy of the Soviets, the Marshall Plan, their viewpoints on religion, education, schools, etc., we of radio should by the same token bring our listening audience the verbal viewpoints of both sides, and that's exactly what KQV plans to do.

"Communism and Democracy" will be heard for half an hour each Friday night at 9:30.

Flying Disk Jockey

Red Benson, 35-hour-a-week disk jockey-comic on WJLS, N. Y., must love his work.

Monday (14) he shovelled off on a two-week business holiday, during which he'll look in on stations up and down the Eastern seaboard—to see how they run their platter spinning stanzas.

Back on the air July 28 he'll give listeners a report on his survey.

Pique at FCC Locations Brings Grips From Chi

AM-FM Indie Operators

Washington, July 15.

Non-affiliated AM-FM'ers and indie FM operators are protesting FCC channel assignments which put them too far from the audience-pulling stations on the FM dial.

For example, dissatisfaction with FCC's channel allocation in the Chicago area was shown here last week when the Drovers Journal station WAAF, told FCC it would have no part of the No. 278 FM slot it had been given and wanted either the No. 250, 238 or 236 channels. WAAF pointed out its present spot would place it between a foreign-language station and the three Chicago radio union stations on the FM dial.

"Placing the station outside the orbit of network commercial operation will place it at a serious competitive disadvantage in obtaining listeners," WAAF's petition, said. Similar gripe has already been filed by WIBC, Chi., a foreign-language station which was spotted at the extreme end of the FM dial, next door to another non-English station. FCC spokesmen said several protests have come in from the smaller outlets, urging a general policy of

KYW's 3 Sports Airlers

Philadelphia, July 15.

Harry Robert, former sports writer for the defunct Philadelphia Record, began a daily sports show Monday (14) on KYW, bringing to three the number of sports programs on that station.

Robert went with the old Record after 20 years in the sports department of the Evening Bulletin. Other KYW sportscasters are Bob Allman, blind lawyer - athlete, and Joe O'Byrne, whose specialty is hunting and fishing.

WINS' Political Show

Political show titled "Youth Demands The Answer" will tee off on WINS, N. Y. July 24, in the Thursday 9 to 9:30 p.m. spot. Format will have two adults, both w.k. political figures, debating two sides of an issue, with two college students (also of opposing views) questioning them at the conclusion.

Producer-owner of the program is Dan O'Keefe, 39-year-old Columbia Univ. sophomore, who will act as moderator. O'Keefe is also editor of Achievement mag.

alternating network and indie channel assignments to give the non-affiliates a break in drawing an FM audience.

Radio Sales Sets 2% Penalty Bite

Setting up a credit warning signal, Radio Sales, unit division of the CBS net, has incorporated a 2% penalty discount in its new rate card which will go into effect July 15. Under clause, agencies will be required to pay full amount of air costs within 15 days in order to avoid a 2% reduction in their normal discounts.

Over past few years, local NAB executives have consistently been turning down requests from the Assn. of Advertising Agencies of America for a 2% discount in return for cash payments. CBS's Radio Sales, repaying nine key net stations, decided to add the principle as a warning bell on the financial solidity of their clients in view of uncertain times.

Other rate provisions in the card remain unchanged except for minor adjustments. The card also announces changes in the type of plugs. Besides revising format to conform with suggestions of the NAB and AAAA, the card also defines the broadcast week as beginning on Sunday for discount purposes.

KFWB TO CARRY DONS IN 60G FOOTBALL DEAL

Hollywood, July 15.

Making its first big splash in sports in 10 years, Warner's KFWB has set deal to carry all games of Los Angeles Don's football team this fall. Deal, set by Bernie Wilkins, station's commercial manager, with Warwick and Legier agency and Bill Thayer, gen. mgr. of Don's club, for Phat Beer, will bring close to \$50,000 to station.

Dick Felsch will handle the play-by-play, following team around country for outside games. Harry Van Zell will do color chatter for game coverage that starts Sept. 29 in Chicago and runs through Thanksgiving Day.

NAB Does a Thorough Job In NYU Workshop Lecture

When Robert K. Richards, public relations director of the NAB, lectured last Thursday (10) for New York University's Summer Radio Workshop, he brought along the NAB's legal counsel, Don Pettley, so that both the public relations and legal angles were presented for the subject "The Role of Government Regulation in American Radio."

The Workshop students had gotten the opposing viewpoints that very afternoon when Prof. Charles Seipmann, of another branch of N. Y. U., addressed them.

U. S. Rubber

Continued from page 21

lowing howout of General Motors at end of last season, finally deciding last week to switch NBC Symphony to Saturday night in order to clinch the Ford dramatic show for the Sunday time.


Thus when the new fall season rolls around there won't be a single sponsored symph program on the air, with the exception of the Ford-held-sponsored Detroit symph on ABC. John Hancock has reportedly decided against picking up the tab again on the Boston Symphony on ABC - CBS for some time has been trying to peddle their Saturday Philadelphia Orchestra sessions, but without success.

Follow-up Comment

Continued from page 21

deckhand who becomes involved in murder with a cold-blooded dame who's hot stuff to him. Aside from the question of whether this sort of dramatized Sunday supplement crime stuff is acceptable entertainment, the piece was neatly scripted, well cast and trimly produced. It filled in one detail from a script standpoint—a word why the murderous dame had her husband downed in the torturing of "Sanctum" is the stomach-turning, grim humor of the anecdote.

Topeka — WREN has added Paul Mason to its regular announced staff. He will handle two daily newscasts as his main chores. Mason moves up from the position of student announcer he held down for the past year.



Facts

YOU... agencies and advertisers alike... should know what your particular time periods or programs are doing... and WGN, thru the Nielsen Radio Index, is able to obtain this information for you.

One sponsor, for example, recently learned that his two widely separated quarter-hour strips 6 days a week reach 57.2% of the total homes in the Chicago Nielsen area in four weeks... he knows, then, that he is actually reaching 2,395,000 different homes at least once (and most of them more often) each month.

WGN is the only Chicago station that can supply this information.

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Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.
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Inside Stuff—Radio

It's not all gravy and profit when one of its house packages are sold, says CBS, referring to such items as "My Friend Irma," recently peddled to Lever Bros. for \$250 weekly, in addition to time. Such deals look very "doubly profitable" on paper and in trade papers, it's agreed, but there are other factors usually overlooked that change that picture considerably. "Way CBS sees it is that filling its unsponsored time with building shows such as Bill Goodwin, Sweeney and "March and Escape" is a real loss of coin. There's an estimated \$100,000 sunk in Sweeney and March, for instance. With CBS possible margin of profit on talent sales figured at \$500 weekly—if the show is sold—it would require six sales to break the initial investment. That, say CBS'ers, should burst the great profit bubble. Net, it's said, can never break even on program building operation, despite the rose picture painted. And as far as exercising strict control goes, the net has informed agency and sponsor on "Irma," that anything they can add to entertainment values will be "enthusiastic," that injected into the show, and that if it other can produce better producers than is Bill Robinson or Cy Howard the net will be all for it.

Hasse developed, causing some red faces, at a luncheon gathering Monday (14) of "The Vice Presidents' Club," informal group of N. Y. station managers and program directors. Bunch had got together late last spring with the idea of having luncheon powwows monthly to swap suggestions and hash over mutual problems. This month the trade press also came to give the station men some off-the-record info on upcoming major events the broadcasters will want to cover.

Embarrassing situation arose when, after Whalen had finished, question was raised by a network flagship rep of whether the luncheons were going to be turned into a "formal operation," with guest speakers, coverage by the press, etc. If so, he suggested naming a "steering committee." Although he phrased it as a question of whether the trade press would "find anything to write about" in the meetings, the flagship exec clearly was unhappy about the presence of the press, implying that it damped free discussion. The manager of an indie, after the matter had been handled about a couple of minutes, suggested, "We're holding up our guests." Whalen took the cue for a quick bowout. But before the trade press guests could politely initiate a similar retreat, the awkward discussion resumed. Finally an embarrassed station man suggested "the meeting be adjourned." The press reps gladly beat it—while the station men hung around to reconvene in a half-letting-down atmosphere.

Saturday Evening Post piece on radio censorship last week featured a photo of "the mysterious Mr. Button, who vetoes for policy" on NBC night programs," sternly grabbing a cringing Milton Berle by the shoulder. NBC press informers say there's no connection, however, between this guy's publication and the fact that Bob Button is no longer night program manager of NBC in New York. He's now a spot salesman—has been for three weeks. New night manager is Allyn Robinson.

WDSU, New Orleans, is credited by city officials with job of broadcasting safety warnings that cut down the accident toll on highways leading to and from the city during the recent three-day July Fourth holidays. The alert broadcast over 200 warnings to drivers under the general theme of "Don't Be Next on the List of Auto Victims." Toll was lowest in more than 10 years, city and police officials stated, and credited the station with doing the trick.

Hal Benson, special events director of WDSU, spent the Fourth of July patrolling Highway 90, leading artery, broadcasting warnings. Not a single traffic death was reported on the highway.

Richmond Breaks Ground For 600K Radio Center To House 5,000w. WRNL

Richmond, July 15

Ground was broken in the heart of Richmond's business district last week for a \$600,000 Radio Center which will become the new home of WRNL, 5,000-watt ABC affiliate, and WRNL-FM. Four-story structure, which will be completed by the fall of 1948, will house an auditorium seating 240, five other studios, three control rooms, a master control room and all executive and production offices of the two stations.

Rear section of the building will contain the FM transmitter and serve as a base for the FM tower, which will rise 420 feet above the street level.

New plant will be the South's most modern broadcasting center, being completely air-conditioned and insulated for sound and vibration, its studios incorporating the latest in high fidelity acoustical treatment including polyeydrilic surfaces and played walls. All of the studios and control rooms will be equipped for both AM and FM operation.

Auditorium, designed specifically for broadcasting, will have theatre-type seats on a sloping level, a raised stage capable of accommodating a 30-piece orch, a studio organ on tracks leading into a recess off the stage, a sound control booth of its own and a sound motion picture projection booth. E. S. Whitlock, general manager of the station, announced the auditorium would be made available for meetings and events sponsored by local civic groups.

WRNL-FM has a construction permit to operate on 102.1 mhz with a radiated power of 44,000 watts.

W.E.'S NEW PRES

Stanley Bracken, Western Electric Co. vicepres, was elected president of the company last week to succeed Clarence G. Stoll when he retires next Sept. 30.

Stoll has been head of the company since 1940 and his retirement concludes 44 years with W. E.

Canada Radio Changes Due, With Fee Tilt, Open Confabs, New Programming

Ottawa, July 15

Sweeping changes in Canadian radio are due if the recommendations of the Parliamentary Radio Committee are carried out. The Committee sessions folded a few days before the report was tabled in the House of Commons by Ralph Daykin, member of parliament from Winnipeg, chairman of the Committee.

One of the things the report recommended against was the suggested establishment of a new body to license and regulate radio in Canada. Committee favored the present setup which includes the Canadian Broadcasting Corp., the federal department of transport (for jurisdiction over the Radio Act).

Recommendations in the tabled report included:

CBC Board of Governors is urged to hold public hearings on matters pertaining to broadcasting regulations and the granting of licenses. So far, the CBC governors have met behind closed doors and handed out vague press releases.

An increase in the fee for broadcasting licenses is suggested to the Transport Dept.

CBC is asked to consider upping the power ceiling (five kilowatts) on private stations particularly where some future potential coverage might be affected by the existing ceiling.

Committee wants CBC to speed its expansion and development program and to include in that program the establishment of a second French network. That would give CBC and Canada four webs with the existing Trans-Canada and Dominion nets in English and a French web in the east.

Suggestion is that the license period for broadcast licenses be lengthened from one to three years.

Flag Native Talent

More attention to the use of Canadian talent on private stations is

recommended to the CBC governors. Without their own web, indie broadcasters find it tough working up regulars for their alters without losing them to the CBC network show or to the United States. Most of the present Canadian air talent got its start on indie stations. Fletcher and Jean Young got their start on a small Vancouver station, but graduated to web staff before making progress.

Committee wants newspapers treated the same as other applicants for broadcasting licenses. This angle got plenty attention during committee sittings. The Canadian newspapers burning for being singled out as underbills when applying for broadcast licenses. This argument brought in a lot of talk about FM television and facsimile which got everybody nowhere.

Suggestion is that non-license holders get preference where applications include persons already holding licenses.

Committee recommends the way be cleared for granting FM licenses to qualified applicants. This has been held back presumably until FM research and development had progressed to an undefined point, but if committee's recommendation is okayed, Canada will get FM soon. There have been a number of applications submitted, several from newspapers.

Television also gets a helping hand from the committee, which asks that licenses for experimental video work be granted if the applicant is set to retool soon. There is a recommendation, too, that the radio committee of the House of Commons be made a standing committee to meet each year to probe CBC operations.

An interim report tabled a week ago suggested the CBC get full revenue from the \$250-a-year radio receiving license fee. CBC told the committee it needed more funds. Under current operations, CBC pays collection and administration costs and nets about \$2.15 a license.

THE 3 R's OF RADIO

prove that WOR is the favorite station buy among the majority of advertisers and agencies in the United States

1. WOR regularly carries more accounts with a greater total dollar volume, than any station anywhere.

2. WOR frequently carries more accounts than the combined total carried by New York's three other major stations.

3. For years, WOR has regularly carried more exclusive accounts than the combined total carried by New York's three other major stations.

Any station would be proud to attain even one of these three achievements. WOR has consistently, year after year, been a leader in all.

There's a reason for WOR's unique standing: More than half of WOR's billing is based, as far as its sponsors are concerned, on earned sales increases of merchandise sold. In other words, WOR's got to pay through the cash register, or else.

Let's show you how we do it.

our address is: WOR—that power-full station at 1440 Broadway, in New York

Affiliates' 'Don't-Fence-Me-In'

Continued from page 23

the matter, explaining it had an FM bid on file based on ABC programming and merely wanted to get the record straight which it had parted company with the web.

WING reported that some 30 ABC affiliates in the second district this spring passed a resolution opposing the pressure by ABC to move local shows for net offerings. The stations wanted (1) to cease further encroachment on their time (2) to realign network option hours generally rather than on a few stations; or (3) to pay them the regular net rate plus 50% additional compensation when they moved local shows for web programs.

Woods Talks Turkey

According to WING, ABC exec Mark Woods made no bones about the fact that ABC stations were supposed to clear time for the network in or outside their option time, or run risk of losing their affiliation contracts. In the minutes, Woods is reported as saying: "There is no way for ABC to stop encroaching on your time... a network is important to a station or it isn't... we are not asking you to

violate the law... but cannot continue with the situation as it is present."

When the affiliates heard these flat statements they did not press their resolutions. Woods reminded his stations a net contract now is worth about \$1,000,000; that NBC and CBS are still getting "over the transom business," while Mutual and ABC have to do a real selling job.

He said all ABC m. and o. stations sell local time on the clear basis. He said it will be moved for net shows and this practice had to stand, if ABC was to get into the big time. ABC cannot pay the 50% additional compensation for use of local option time if it sells out "solid across the board." (NBC and CBS pay the premium rate.) Woods added that "CBS is vulnerable now" and "we have got to sell our time."

The ABC stations lose money when they move local business to the network. They also argue that it upsets their program formats and representation to the FCC on matters between local live and net shows.

Story of feud between WING and ABC points up enmeshment with which ABC regards station failure to carry web shows on request. Station told FCC it had refused to carry "Pot of Gold," to clear station time between 12-12:30 p. m. for ABC's "Glorious Manor," and had inserted a local five-minute newscast in the 9-10-12 a. m. segment spotted for net show.

When it came time to renegotiate a contract this spring, net wrote in a six-month cancellation clause. Station's 1944 contract called for a 12-month cancellation notice. WING demanded a firm two-year affiliation, but ABC replied: "As you know, we have had serious differences concerning your clearance of programs. If these difficulties continue, it is possible either or both of us might decide our affiliation will become undesirable."

WING station manager Florence Dymally wrote back in a rage: "You mean you prefer to remain in a position where you can ditch us and get in someone else? ABC has a choice now of signing up several newsmen in the Dayton area, and is reported commissioning a new set of more powerful groups."

Daily Pulls out of WING

Dayton, July 15. Recent withdrawal of WING here from the ABC network on the premise that it would serve the community better as an indie was seen as a probable factor in the resignation, effective Aug. 1, of Henry Daly, program director who has been with the station since 1939. Daly is moving to Middletown as

executive director of station WFPH, which will go on the air there about Sept. 1.

J. P. Williams, WING general manager, put the station on an indie basis after refusing to sign ABC's contract containing a clause for annual cancellation clause. Word in trade circles is that the station's results have been so poor it has forced it to make personnel cuts.

Petrillo

Continued from page 23

trillo contracts barring use of musical pic for video.

No Complaints Yet

On another count, a committee spokesman said it was unlikely any complaints against Petrillo would be lodged with Justice Dept. or by any other government at this time. Committee may wait for windup of its sessions in the fall and outcome of the Petrillo negotiations with record companies before recommending either new legislation or prosecution under the Hartley Act or the anti-trust laws.

William Roberts, counsel for the American Broadcasters Assn., said his group had no intention of going to Justice Dept. now on the AFM-pix protection under the new law. He will wait for Congress to act first, it was indicated.

For one thing, TBA members include NBC, ABC, CBS and standard broadcasters, all of whom have more interests at stake with Petrillo right now in the AM field. Only large tele. operator without standard broadcast affiliations is DuMont and that company is half-owned by Paramount Pictures, Inc., presumably one of the pix producers involved in the tele. contracts the House Committee is investigating.

Roberts pointed out that news of the contracts came as a surprise to TBA members. The contracts do not rule out use of films on tele. entirely. He said the pix companies have not refused to furnish films but have quoted prices which they knew were well out of reach of tele. users. Class A film was offered to tele. for plushy price of \$500,000 for a single airing.

NBC

Continued from page 21

Trammell will go, even at the expense of incurring increased ill feeling on the part of the web's highly-prized affiliate stations, is also anybody's guess. But it's considered likely that the whole thing may crystallize itself at the upcoming sessions.

Affiliate squawks stem chiefly from the move to eliminate all but one chain-break an hour, with discussions held thus far indicating that the other proposals set forth by Trammell are not insubstantial.

The affiliates argue that the chain-break adds up to anywhere from 30% to 60% of their income, that to accept Trammell's proposal would be inviting financial suicide. On the other hand, it's NBC's contention that, limited to once an hour, chain-breaks would become a more valuable commodity meriting hiked rates.

Lever, Camel

Continued from page 21

over Monday at 10 on CBS for the Swan Song "My Friend Irma," it's considered "likely that the same sponsor will retain the Monday 8-9:30 Swan period, moving Arthur Godfrey (Lipton Tea) into the spot. That would give Lever 10-10:30 and of consecutive Monday night programming on CBS, including its long-run Lux show. Which would be very much to CBS' liking.

"Screen Guild" is a \$14,500 package deal is on a firm 52-week contract with 15 off should Camel care to take it.

Diske Across the Sea

Art Ford, WNEW, N. Y., enroute on the "Milkman's Europe" program, is planning to Marine for a two-week vacation Aug. 12 to 26.

While in London, Ford will be placed in charge of announcing the results which will be played in N. Y. on his "Milkman's" program. It is the unusual distinction of being the first transatlantic disk jockey.

Pic Companies Tie In With WNEW 'Newsreel' Sunday Platter Series

Several film companies, including Foreign, are now operating with Indie WNEW, N. Y., on its "Hollywood Newsreel" program. Alier, which presents scenes from recent films as well as interviews with principal actors in the film, tied off regularly with Paramount Pictures in the platters for the half-hour Sunday 4 p.m. program.

New United Artists, Saltnick, 20th-Fox and others are providing recordings. In addition, the British Broadcasting Corp., which has several similar-type film programs, has volunteered to supply platters, first to be a recording from the new English pic, "Hush," plus interview with director-staff Laurence Olivier.

Interesting angle of the WNEW series is that it provides a half-hour show with some of the biggest stars in the entertainment field on the air—at no cost to the station. Platters are furnished free by the studio.

TRAILERS LIFT TAB ON 'LINCOLN HIGHWAY'

Chicago, July 15.

McDonald-Cook Co. has passed 26-week deal between Frederic W. Ziv Co. and sponsor Trailers Cook Manufacturers Assn., to air half-hour dramatic transcriptions show, "Lincoln Highway," over 250 stations once a week.

Show, sponsored before the war by Shindler, is being retitled to fit trailer industry and will be broadcast on co-sponsor plan between dealers and manufacturers.

Initial broadcast is not expected for at least another 60 days pending lining up of station schedules. Overall format calls for Broadway and Hollywood talent.

WAAT Plugging Sinatra, Shore Disks for Cancer

Newark's (N. J.) WAAT is starting a campaign for plugs of the Frank Sinatra-Dinah Shore recording of "My Romance" and "Ten for Two," proceeds of which go to Damon Runyon Memorial fund for lung cancer, which it hopes will result in 3,000 plugs daily from all disk jockeys in the country.

Station is having its three daily record shows plus the sales and at conclusion of program urges that the record be bought in order to help cancer research. Sinatra has asked Walter Winchell, spearheading the campaign, to urge that disk jockeys all over the country do likewise at the end of every platter show.

Heat's on Mutual's Heatter

Heat's apparently on Mutual to give Gabriel Heatter's Mutual Benefit Insurance scans a place where the competition on other nets is less stiff and the listeners more plentiful. Show, which currently has a 2.9 rating, is being shifted next Sunday (30) from its 10-10:30 Sunday night period to the 7:30-8 o'clock slot.

Late Sunday spot goes to Mutual's new dramat series, "Quiet Please," now occupying a Sunday afternoon period. "California Melodies," going out of the spot Heatter group is expected to get another period.

Jones Mum

Continued from page 23

member of Ohio's notorious Black Legion, admitted offspring of the Ku Klux Klan.

In preparation, FCC has had former Commissioner Ray W. Wakefield's old office dolled up with a new paint job for Jones, a GOP conservative with strong endorsements from Senators Robert Taft and John Bricker, will take over the offices adjoining that of Commissioner Clifford J. Durr, Alabama Democrat and admittedly FCC's most liberal and crusading member.

Jones, who celebrated his 40th birthday last month, will be the FCC's second youngest member (Chairman Charles Denny is 33), and only the oldest of the FCC bunch to move up from Capitol Hill in the past 10 years. He has no knowledge of radio but has the reputation on Capitol Hill of being an expert on public power problems.

Making the best even better!



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A sure-fire give-away or self-liquidating offer! Attractive 48-pages of Original Songs The Texas Rangers Sing and scrap-book album. Provided sponsors of "The Texas Rangers" at cost! Write for full details.

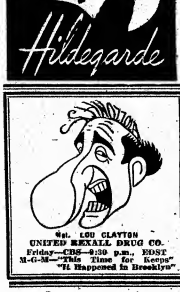
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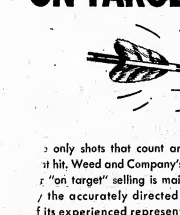
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RADIO
STATION
REPRESENTATIVES

STOPPERS COLLINE COPYNAGLE

CIRCLING THE KILOCYCLES

Raleigh—An application for a license to operate a standard broadcast station in Charlotte has been filed with the FCC in Washington by Charlotte (N. C.) News Publishing Co. Application asks for licensing to operate the station on a frequency of 890 kilocycles, unlicensed and with 5,000 watts power both day and night.

Pittsburgh—George L. Young, former Youngstown, O., radio man, has been named manager of WOPR, town's newest station, which will get under way shortly. Mike Sheehy, young tenor with outdoor opera company, has landed a quarter-hour song time weekly on WEDO in McKeesport. He's no longer with the fresco venture. Beckley Smith, Tech and son of the veteran newscaster, has joined WEAS staff as a relief announcer during summer vacation period.

College Station, Tex.—G. Byron Winstead, program director for WTAH here as well as director for information of Texas A&M College since 1938, has resigned his post with the college. Plans to open his own public relations office in Houston.

Dallas—Claudine French Shannon has been named continuity director for WFAA here.

San Antonio—C. B. Spence and Ed Lake, formerly on the staff of KABC, have resigned their posts to join the staff of WEAR, Pensacola.

Dallas—The complete story of WFAA through the years since its inception in 1925, titled "Stars and Kilocycles," has been written by Adam Calhoun, dean of southwest announcers and the first WFAA voice.

Nashville—All records were broken last week at the Ryman Auditorium here when more than 6,000, the biggest crowd in the 21-year history of WSM's "Grand Ole Opry," packed the hall. Another "first" was scored when for the first time the "Opry" played past its customary midnight curtain time.

Cincinnati—A radiohone is enabling Robert E. Dunville, vicepres and general manager of the Crosley Broadcasting Corp., to keep in constant touch with affairs of WLW and WING while he and his family, plus relays of friends, are on a five-week, 4,500-mile yacht cruise from Cincy to the Great Lakes and return via the Ohio and Illinois rivers. Dunville is a vet yachter and now pilots a 35-foot craft.

Milwaukee—John M. Printup, w.k. in radio sales here for many years and originator of several widely aired programs including "The Memorial Hour," currently heard on 121 stations, has been named general manager of WEXT, new in-plant which will take to the air here Aug. 31.

Canton—Robert K. Smiley, formerly with WAKR, and WATG, Ashland, has joined the announcing staff of WHBC.

Memphis—George Faudler, former WMC announcer who took time out to study law at the Univ. of Michigan, joined WHPS here last week as an announcer.

St. Louis—Jerry Burns, original member of the KKKOK gabbing staff when the station went to the air in 1929, has returned to his old stamping grounds as gabber and special events man. Since his discharge from the U. S. A. Burns was a featured gabber at WDYL, Salt Lake.

Topeka—Work began last week on transmitter building to house new 5,000-watt equipment for WREN, which is moving facilities here from Lawrence, Kan. Wheat harvest had help up the work, but builders moved into the tract east of town as soon as the last truckload of wheat left last Thursday.

Seattle—Warren McCloy, formerly head of the radio division of the Federal Administration for the Northwest and at one time continuity director of KOMO here, has been

named continuity director of KIRO, CBS outlet in Seattle. In other KIRO personnel changes, Mildred Monk has succeeded Vivian Ogden as head of the music library; Ron Bowden, former home economist, has joined the continuity staff; Evelyn Marble, McCloy's predecessor, has become KIRO's home economist, doing a five-a-week air stint as "Judith Lane." Ralph Hansen, formerly with several small Oregon stations, has joined the sales staff, and Bill Tucker, national ad manager, has been named commercial manager, a position which has not existed on KIRO for more than five years.

Rochester, N. Y.—WHAM marked its 25th anniversary by sending individual birthday cakes to clients and friends here, as well as mention on the air, but reserved its real broadside until its new Radio City station opens the first of the year. The three rival radio stations here, WHPC, WSAW and WBNY, paid tribute to WHAM over the air.

Old Devil Commercial
WOR's (N. Y.) femme commentator, Martha Deane, is turning her stanza tomorrow morning (Thurs.) into a forum session on the question, "Are Radio Commercialists Getting Better?" Panel will be made up of John McManus, radio editor of PM; Carl Rigrod, of the Donahoe & Coe ad agency; Rod Erickson, WOR program director, and Mrs. Harry Schurr, a "typical listener."

Originally the question was worded, "Are Radio Commercialists Getting Worse?" Change in the last word was suggested on the ground that it might imply a touch of guilty conscience on the station's part.

SPERRY EXITING LONG CO.

Chicago, July 15.
E. J. "Pappy" Sperry, radio department head of the W. E. Long Co. for the past seven years, is leaving the agency on Friday (18), to go into business for himself.

New head for the radio department has not yet been named but during the interim period department will be under active supervision of proxy Lloyd Wolfe.

Wisconsin's WHA & Univ. Hosts To Radio Toppers at Institute Meet

Madison, July 15.

Wisconsin state station WHA and the Univ. of Wisconsin campus will play host to top radio men from July 28 to Aug. 6. They'll act as leaders and consultants for the Public Service Radio Institute, held annually in Madison.

Two sessions will center on "Writing Techniques" with illustrated lectures by New York's Robert Shaw, writer of "Mr. District Attorney." The journey in Madison will be a return trip for Shaw; he was writing a student gossip column for the campus daily 10 years ago.

Industry leaders heading sessions include producers, writers, station managers, editors, engineers and government specialists.

A partial list includes Mitchell Gurray, director of "One World or None" for WMC, N. Y.; Clifford J. Dray, Commissioner for the FCC; Edward R. Murrow, vice-president and director of public affairs for CBS; Morris S. Novik, New York

radio consultant; William B. Levenson, president of the Assn. for Education by Radio; Edgar Kahab, MBS president; Kenneth Bartlett, director of Radio Workshop, Syracuse Univ.; R. S. Lambert, educational broadcasts supervisor for the Canadian Broadcasting Corp.; and Ben Park, WBBM producer.

ROBT. Q. LEWIS STRICKEN

Robert Q. Lewis was stricken with Rocky Mountain fever last week (11), three days after launching his new across-the-board CBS nighttime variety show.

Bill Cullen, emcee of CBS' "Winner Take All" quiz show, volunteered to pinchhit for Lewis on the Monday-through-Friday series while night club comedian Al Bernie subbed for Lewis on his Friday night (11) "Little Show."

Lewis is in St. Claire's hospital, N. Y., where his condition is reported as satisfactory. He returns to work next Monday (21).

Only ONE other station can claim more listeners in the Cincinnati WCPO area than...

From C. E. HOOPER Look!	July 1947 HOOPER INDEX	WCPO	NETWORK STATION 'B'	NETWORK STATION 'C'	NETWORK STATION 'D'	STATION 'E'
	Total Rated Time Periods	21.5	13.5	20.4	28.8	15.3
From C. E. Hooper - FIRST in Cincinnati on week-ends.	June 1947 HOOPER INDEX	WCPO	NETWORK STATION 'B'	NETWORK STATION 'C'	NETWORK STATION 'D'	STATION 'E'
	Sunday Afternoon 12:00 n. - 6:00 p. m.	50.3	12.4	11.4	14.5	11.4
From C. E. Hooper - right in front all evening.	Saturday Daytime 8:00 p. m. - 6:00 p. m.	26.6	15.3	25.2	25.7	7.2
	Evening Sunday thru Saturday 6:00 p. m. - 10:30 p. m.	16.8	12.5	23.3	32.5	14.9
From C. E. Hooper - look at this!	Weekday Afternoons Monday thru Friday 12:00 n. - 6:00 p. m.	22.1	11.5	18.7	20.1	18.2
	Weekday Mornings Mon. thru Fri. 8 a. m. - 12 n.	16.5	19.5	28.9	25.3	17.8
From C. E. Hooper - why WCPO speak for itself!	TOTAL RATED TIME PERIODS	21.5	13.5	20.4	28.8	15.3

Represented by THE BRANHAM CO.



Affiliated with THE CINCINNATI POST

Music Notes

Dave Dreyer back in N. Y. after jaunt to Coast to install Ted Grouya as Coast rep of new Dreyer-Frangible Carle pub firm. Grouya, former pluggist with Freddy Martin Music, has a piece of new outfit...Murray Lazar tabbed as gen. mgr. of Martin Block Music Co., with Larry Taylor now devoting full-time to programming the Block disk jockeying stunts...Hugo Friedhofer and Emil Newman jointly scoring Samuel Goldwyn's "The Bishop's Wife"...Both Phil Harris and Tommy Dorsey crews sliced sides for RCA-Victor last week on Coast; also Lottie Lehman...Jane Russell cut another pair of sides for Columbia last week backed by Alvin Karpis...Sunny Burke signed as technical adviser on jazz sequences for Samuel Goldwyn's "That's Life"...Eddy Howard cutting second album for Majestic...Jimmy Garland, brother of Judy, has joined the Merry Macs...Lee Wiley, Eddie Dean and Jack Leonard etched sides for Majestic on Coast last week...Harry Revel has alluded records from his new "Birmingham Boogie" tune to Birmingham (Calif.) vets hosp fund...Mark Schrock, after jaunt to Hollywood for contacts with Nat Winickoff, Southern Music chit there, back at his N.Y. desk at Peer International...Clark Dennis sliced a pair for Capitol on Coast last week before changing to Chik for College Inn stand...Alvin Ray band being issued this week in Universal-International short...Bob Hayward mated with Melton last week on two sides by Black & White Records...Donald O'Connor, 'tween celluloid chases, cutting an album for Hamilton-Wright Productions...Nelson Riddle last week in Hollywood commenced a new Columbia album, with Goddard Lieberson supervising...Main Street Boys and Lucky Thompson's group sliced four faces Mon. (14) for Excelsior Records.

Col. Signs Hazel Scott

Columbia last week signed pianist Hazel Scott to a three-year deal.

Miss Scott was last with Signature Records and before that with Decca.

Brit. Sheet Sales Run Into Slump

London, July 8.

Tin Pan Alley here is experiencing biggest slump in years, with some of the big publishers having cut starts by nearly 50% while 20% cuts are general.

In the good days of two years ago, a song to get into best sellers list, would sell around 40,000 copies per week. But nowadays, a 4,000 weekly sale, can jump any song into top sellers.

On The Upbeat

New York

Name of Dixon's (Club 18) nitery in New York, will be changed next month with the debut there of Louis Jordan's orchestra, to the Troubadour Club...Tony Cabot, leader of small band at Pierre hotel for past year or more, organizing 14-piece outfit with Sonny Ray, former pianist-vocalist at New Yorker hotel, as singer. Mus-Art will book band...Sammy Friedman took over from Joe Granson as Shapiro-Bernstein Hollywood rep...Jimmy Palmer band out of General Artists and to Mus-Art agency...Teddy Powell and Dick Rogers new team of song-writers with "If You Had to Hurt Someone" with Sun Music and "If I Still Feel" the Same About You" with Criterion...Rum Lyons, former Music Corp. of America exec, fettered on two and a half acres at Scottsdale, Arizona...NBC Tele news tele-

vising trotting races at Westbury, L.I...Theatrical attorney Bernie Miller being given "The Big Show" on Newer tonight (Wednesday) at Madison Square Garden by Babylon Jewish

Sidney Bechet cut album of "New Orleans Jazz" for Columbia Records under group of 19 and 20-year-old musicians...Julie Stern, broadcast Music prof. mgr. and Carl H. Huggins, Inc. president, to Coast...Carmen Lombardo and the Casino Lounge, Cumberland, Md.

Dale Belmont excited exclusive waxing session with Mary Howard Recordings...Billy Daniels cut first disks for Apollo last week...Four Voodoos slated for week's start at Regal theatre, Chicago, starting July 18...Smilin' Eddie Miller being given "The Big Show" on Newer tonight (Wednesday) at Madison Square Garden by Babylon Jewish...Vox Records opened Chicago office last week with Art Cohen, former Mercury Record Distributing Co. sales manager, in charge...Nat Lerman, former publicity head for Apollo Records, upped to promotion director. Gerry Cohen replaces him in his former post.

Chicago

Del Courtney follows Henry Busse into Edgewater Beach hotel...Bill Snyder premiered his own composition, "Chicago Concerto" at the Blackstone hotel...Evelyn Stallings, former Harry Cook thrush, doing a single; replaces Jackie Cain who shifts to the College Inn, at Beehive...Bob Ceper will be guest band on "Tom Toner" show July 19, broadcast originating from Minneapolis...Harry Cook between dates with his band does a surprise single at Helming's...El Grotto, septa South Side nitery, folded last week...Sherran Marks in New York to cut transcriptions of the Ted Lewis show for Charco Columbia...Harry Moss in Chi from Manhattan...Henry Busse signed by Vista-Columbia Records and records his first four sides in Chi from Manhattan...Merriell Abbott has scheduled Florian Zabach orchestra, currently at the Bayton Hotel, to the Casino House late this year...Mr. and Mrs. Al Borde won in the golf tournament at Entertainment Managers' picnic last week...Audie's former drummer, Harry Cook, is plugging songs for Republic...Audie's new band, led by Harry Cook and J.C. Higginbotham, begin week at the Regal theatre Friday (18)...Bobby Byrne opens at Casino House, Cincinnati, July 25...Ralph Sterling singing with Bill Snyder, who will finish engagement at the May fair, Aug. 1, in order that room may be redecorated...Jimmy James at the Circle, Indianapolis, July 24 and Palace, Akron, Aug. 1...Joe Sanders orchestra at the State Fair here Aug. 1...Tommie Sheridan does four weeks at the Muehbach, Kansas City, beginning July 22.

Levy, Morris Others In From Europe

Muscle men who headed for England and the Continent weeks ago are all back or will soon be on their way. Lou Levy, head of Leeds Music here and Leeds, Ltd., London, flew into New York Monday (14) morning and a few hours later hopped a plane for Hollywood. Edwin H. (Buddy) Morris got into N.Y. yesterday (Tuesday) by boat. His attorney, Les Eastman, is still abroad, in Switzerland, and is due to sail from England for home July 31.

On the same boat with Morris were the American Society of Composers, Authors and Publishers executives who went to London to attend the annual convention of the International Congress of Authors and Composers, including Dick Murray, Herman Finkelstein, Wallace Downey and Rudolph Nassim. President Deems Taylor remained abroad. He'll be home on July 25.

While in London, Morris completed preliminary work on setting up Morris Music, Ltd., in conjunction with the Dreyfus interests there.

Guy Lombardo is transcribing Treasury program for Mutual net use during August in order to take vacation and participate in Gold Cup speedboat race at Rockaway, N.Y. Carmen Lombardo plans to go to South America during layoff and Lebert Lombardo to England.

Thanks for a wonderful gift on our 1st Birthday!

(The 9th Annual Billboard College Poll)

Lawrence "Most Promising" Ork

Colleagues Go for Modernists

NEW YORK, July 8.—Elliot Lawrence rules as campus choice for modernists among college students. Eddy Howard, Ray McKinley, Boyd Rabin and Claude Thornhill, according to The Billboard's Ninth Annual College Poll.

9TH ANNUAL COLLEGE POLL.
MOST PROMISING NEWER ORCHESTRAS
(Likely To Reach the Top)

1. Elliot Lawrence... 683
2. Eddy Howard... 194
3. Ray McKinley... 153
4. Boyd Rabin... 145
5. Claude Thornhill... 145

(Remaining votes were scattered among several dozen crews.)

Crowning of Lawrence as most promising ork of the year by the college-age consumers comes as an anniversary present to the 22-year-old maestro, for it was exactly a year ago that the youngster threw himself into the ork atmosphere for the first of a 10-week engagement at the Hotel Pennsylvania's Cafe Rouge.

Following the sweet-with-beat Lawrence was the equally sugary Howard, who earned second place mainly on the strength of his best-selling Majestic disk. But it was Ray McKinley, Boyd Rabin and Claude Thornhill, coming in third, fourth and fifth with seven points separating them.

9TH ANNUAL COLLEGE POLL TOP SWEET ORCHESTRAS

1. Tex Benke... 610
2. Tommy Dorsey... 456
3. Elliot Lawrence... 327
4. Claude Thornhill... 278
5. Les Brown... 232

9TH ANNUAL COLLEGE POLL FAVORITE BANDS (All Styles)

1. Stan Kenton... 910
2. Tex Benke... 510
3. Tommy Dorsey... 406
4. Vaughn Monroe... 392
5. Duke Ellington... 187
6. Les Brown... 153
7. Eddy Howard... 111
8. Ray McKinley... 101
9. Claude Thornhill... 94
10. Claude Thornhill... 92

Elliot Lawrence and his Orchestra

Many many thanks to the colleagues who helped make our first anniversary such a happy one.

We are sincerely grateful to the college students as our "Most Promising" banding for such an enthusiastic support and help.

voting as third in the Sweet division and first in the All Bands division.

We've thoroughly enjoyed the privilege of playing in person for the students of more than fifty colleges this past year, and hope to keep doing this again in the future.

Opening July 21st

STEEL PIER
ATLANTIC CITY

Latest Columbia Record Release

AS YEARS GO BY
THE ECHO SAID NO

Personal Managers of
STAN LEE BROZA

GEORGE B. EVANS



GENERAL ARTISTS CORPORATION

Jocks, Jukes and Disks

By George Frazier

Dinah Shore and Frank Sinatra's "My Romance" and "Tea for Two" (Columbia), constitute the record of the week; if not, indeed, of the year. In the first place, here are duets by two of the biggest names in show business. In the second (and what really matters), Miss Shore and Sinatra turn in what may accurately be described as dedicated performance. Choosing two great stand-

dies the other two numbers—both ballads—beautifully, in the top choices among the four is "You Do a Good Thing as She Projects to the wall that most girl singers should remain out to lunch. Miss Gibbs is quite good.

June Christy's first solo efforts—"I Should Love You" and "Kick Rope" (Capitol)—are not in a class with Miss Gibbs' Majestic fa es. As a matter of fact, they're downright dull. Miss Christy, due to rejoin Stan Kenton when he resumes banding in the fall, may be one of the most accomplished girl singers around, but she's certainly capable of better work than she does on these sides. We feel rather strongly that Capitol has done her a favor by releasing them.

Frank Sinatra has two solo ones on the counters this week. One is "Ain'tcha Ever Comin' Back" in which the Pied Pipers (through the courtesy of Capitol) assist him. It's a pleasant, and possibly a hit number, and Sinatra, The Pipers and Axel Stordahl (who had a hand in its composition) do it splendidly. The second is "I Have But One Heart," in which Sinatra inserts a twist by doing it in a style as slick as with co-lins, and as good as with co-lins, and pan-

Jessie Price, one of Capitol's sturdiest assets, sings something more than solidly in "Blue Book Blues" and "That's the Way She Feels." Not the least of his assets is a fair for delivery of off-color lines in a thoroughly inoffensive manner. In these faces he's backed up by a first-rate band that plays with a sturdy beat. The Pipers has some rising trumpet work—musical, considered, and reminiscent of

Suggested Programs

(Jimmy Lunceford Program)
"Swingin' on C" (Columbia),
"Miss Otis Regrets" (Decca),
"Rock It for Me" (Columbia),
"The Get Cr" (Columbia),
"My Blue Heaven" (Decca),
"Four or Five Times" (Decca).

(George Gershwin Program)
"They Can't Take That Away From Me"—Billy Butterfield (Capitol),
"Do It Again"—Billy Butterfield (Capitol),
"Isn't It a Pity"—George Byron (General),
"You Get Crush On You"—Lee Wiley (Liberty),
"My One and Only"—Eddie Condon (Decca).

"Someone to Watch Over Me"—Lee Wiley (Liberty),
"Swanee"—Eddie Condon (Decca).

Bunny Berigan, by they tell us one Pete Doley. All in all, it's a shining rebuke to the no-hop skilliness. Daley has as much inspired grandeur as Dixie Gillespie has contrived exhibitionism. This is giving the game back to the boys, and we for one, are delighted. This, to employ a shopworn word, is marvellous. This, in short, is jazz. There is also some tenor saxophone on both

sides. (In "That's the Way" it sounds Bud Freemanish). Either face may well become a ragspot smash, but our own feeling is that they deserve a wider audience.

Woody Herman's Columbia of versatile "Blue" is the best example of the Frank Loesser novelty on the market (we haven't heard Danny Kaye's recent yet). Herman, among many by an unidentified band, does a good deal to highlight all the values which Loesser obscures. In his previous attempt to interpret it on the M-G-M label. (Not many songwriters have Mercer's versatility and the same Loesser, realizes it, the better). This is a nickelodeon face. Backing it is Herman's rendition of a pleasant enough home job called "Baby, Come Home."

Jimmy Dorsey's new M-G-M couples "Ballercina" and "Lazy Mood." Dee Parker sings "Lazy Mood." Bud Carroll, "Ballercina." Faces add up to good gaspation and reasonably healthy juke play is likely.

Benny Goodman's astounding command of the clarinet was never more evident than in "Dizzy Fingers" and "Fratellina" (Capitol). They're both practically B. G. solos, by the way. It would be a mistake to judge them by the standards of the clarinet, but they're probably throw away his clarinet—what, every thing considered, would be a bad idea at all. "Dizzy Fingers," the old Zet Conroy play, will do the bigger buffaloon business.

Ziggy Elman, who is back with Tommy Dorsey at least for the time being, plays wonderfully well in "Three Little Words." This face, which has a vocal by Virginia Macey, should do fairly well on certain juke. Reverse (also with a vocal by Miss Macey) is Elman's "The Girl Next Door" (Angel Sing). It-memory serves us, Ziggy duplicates the solo he used to do the time with the Goodman band. This should be a big seller if the song gets any kind of revival. Otherwise, its appeal is pretty specialized.

Germaine Sablon's second coupling on the Continental label is "My Legionnaire" and "My Man" (Liberty). The first is French, which Sablon, who is Jean's sister, sings entirely in French is obviously a success. The second is a knock at her ability. She's really quite good, and it's even possible that "My Man" because of its popularity, may catch on in the plusher cocktail lounges. Soulful is the word for her interpretation.

Charlie Spivak's album of "Kreisler Favorites" (Victor) is a fine job. Spivak's trumpet has rarely sounded better than in "Caprice Viennois," "La Gitan," "Tambourin Chinois," "L'Idéal," "Belon Roman," "The Old Refrain," "Mighty Lak a Rose," and "Liebesleid." Several of the faces, incidentally, are extremely danceable. They deserve a juke play.

Irving Berlin's newest time, "Katie" (Have I Come Too Early, too Late?), makes its shellac debut on an M-G-M by Four Chicks and Chuck. After 40 years of songwriting, Berlin is doubtless immune to things like this. The faces of Chicks and Chuck (which is a silly name for adults) really go to extraordinary lengths to suitly as an emblematic reputation. This sort of forgetfulness is a disk to be forgotten as quickly as possible.

10 Best Sellers on Coin-Machines

1. Peg O' My Heart (8) (Robbins)..... HarmonicistsVilacoustics
Three Suns.....Victor
Martha Tilson.....Capitol
Tony Pastor.....Vesta
2. I Wonder, I Wonder (5) (Robbins)..... Perry Como.....Victor
Blue Baron.....M-G-M
Mills Bros.....Decca
Woody Herman.....Columbia
Ray McKinley.....Majestic
Tony Pastor.....Columbia
3. Chi Baba, Chi Baba. (7) (Oxford)..... Frankie Laine.....Mercury
Sammy Kaye.....Majestic
Perry Como.....Victor
Dick Haymes.....Decca
Art Lund.....M-G-M
D. Stafford.....Capitol
Claude Thornhill.....Columbia
Dorothy Shay.....Columbia
4. Across Alley From Alamo (10) (Capitol).....
5. Red Stocking, Green Peas (3) (Morris).....
6. That's My Desire (14) (Mills).....
7. When Were Sweet 16 (2) (Shapiro-B).....
8. Mam'elle (7) (Feist).....
9. Sunday Kind of Love (11) (Maurice).....
10. Feudin' and Fightin' (2) (Chappell).....

Coming Up

- Temptation (Robbins)..... Ingle-Stafford.....Capitol
Tallahassee (Famous)..... Bing Crosby.....Decca
Ivy (Burke-VH)..... Mercer-Pied Pipers, Capitol
Midnight Masquerade (S-B)..... Jo Stafford.....Capitol
Vaughn Monroe.....Victor
Sammy Kaye.....Majestic
Sammy Kaye.....Victor
- As Long As I'm Dreaming (Burke-VH)..... Tex Beneke.....Victor
Harry James.....Columbia
Frank Sinatra.....Columbia
Dick Haymes.....Decca
Tommy Dorsey.....Victor
Tex Beneke.....Victor
Ray Noble.....Columbia
Vaughn Monroe.....Victor
Sammy Kaye.....Victor
Harry Jeffries.....Exclusive
Frank Sinatra.....Columbia
Louis Armstrong.....Victor
Tex Williams.....Capitol
Margaret Whiting.....Capitol
Charlie Spivak.....Victor
Tomorrow (Morris)..... Charlie Spivak.....Victor

Outrigger Bob Wills Tells Agent to Set Theatres, Concerts, Drop Dances

Hollywood, July 15. Music Corp. of America bandbookers here went into a dizzy over weekend when Bob Wills opined that henceforth he and his outstare crew wanted to play concerts and theatres solely and not dance halls. Wills for more than a year has been regularly playing stamps all over the far west, and as regularly ringing up solid grosses. When name bands faltered and promoters glowered, MCA soothed them by shooting Wills, who invariably has turned profits. His barn dance following is stouter than that of any other outstare.

Wills reportedly also told MCA he wants \$1,000 per concert for his nine-piece, and that caused the agency to catch its breath, since he worked hoofing falls for \$500 per, "till a percentage he almost always reached on dates. Wills last week returned from a barnstorming trek, in which his crew was part of a unit headed by Tex Ritter, Caroline Cotton and other singers. Show lost 41 shir.

At Millett resigned as advertising and publicity head of Continental records in New York.

AFM H'wood Show For Wounded Dropped

Hollywood, July 15. American Federation of Musicians' local 47 has dropped its annual "Music For Wounded" shows since the comparative failure at the box of this year's performance, staged recently at the Hollywood Bowl. Union realized a sum that went to \$4,000 with which to supply entertainment to hospitals, as against the \$50,000, or so piled up by last year's affair.

Recent show cost the local approximately \$12,000 to produce; it played to a \$10,000 gross. Ballyhoop and everything else were considered equal to any past show, but bke just wasn't there.

What Are You Doing New Year's Eve?

MILLS MUSIC presents
An Evening's Serenade

SERENADE IN THE NIGHT

HANDS ACROSS
THE TABLE

MOONGLOW

MILLS MUSIC

1619 Broadway, New York 19

THE NEXT NUMBER ONE SONG HIT!

APRIL 1948 WEDDING

By JIMMY KENNEDY (England's Great Lyricist) and NAT SIMON (America's Great Pop Tune-Smith)

Recorded by:

KENNY BAKER-RUSS MORGAN-Decca JERRY COOPER-Diamond JOE DOSH-Continental SAMMY KAYE-Victor
BUDDY CLARK-Columbia HAL DERWIN-Capitol EDDY HOWARD-Majestic GINNY SIMMS-Sonora

SHAPIRO, BERNSTEIN & CO., Inc.

LOUIS BERNSTEIN, President

GEORGE PINCUS, Gen. Mgr.

MUSIC PUBLISHERS

1270 Sixth Ave., New York 20, N. Y.

Songs With Largest Radio Audiences

The top 30 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John C. Peetman, Director.

Survey Week of July 4-10, 1947

A Sunday Kind of Love.....	Peter Maurice
Across the Alley From the Alamo.....	Capitol
Almost Like Being in Love—"Brigadoon".....	Sam Fox
As Long As I'm Dreaming—"Welcome Stranger".....	Burke-VH
As Years Go By.....	Miller
Ask Anyone Who Knows.....	Wimark
Cecilia.....	ABC
Chi-Baba.....	Oxford
Echo Said "No".....	Lombardo
Fedlin' and Fightin'.....	Chappell
Heartaches.....	Leeds
I Believe—"It's Happened in Brooklyn".....	Musical
I Can't Get Up the Nerve To Kiss You.....	Saunders-Joy
I Do Do Do Like You.....	Harms
I Wish I Didn't Love You So.....	Paramount
I Wonder I Wonder I Wonder.....	Robbins
I Wonder Who's Kissing Her Now—"I Wonder Now".....	E. B. Marks
Try—"Try".....	Burke-VH
Linda.....	Morris
Mam'Selle.....	Feist
Man Who Paints the Rainbow in the Sky.....	Chappell
My Adobe Hacienda.....	Southern
Old Devil Moon—"Brigadoon".....	Crawford
Passing By.....	Mutual
Peg O' My Heart.....	Robbins
Red Silk Stockings and Green Perfume.....	Morris
Smoke Dreams.....	Leeds
That's My Desire.....	Miller
Time After Time—"It's Happened in Brooklyn".....	Sinatra
Would You Believe Me—"Love and Learn".....	Remick

The remaining 20 songs of the week, from the copyrighted ACI

(Peetman's)	
Alexander's Ragtime Band.....	Berlin
Anniversary Song—"Volcan Story".....	Mood
April Showers—"Volcan Story".....	Harris
Beside You—"My Favorite Brunette".....	Famous
Come To The Mardi Gras—"Caraval in Costa Rica".....	Southern
Deep Down in Your Heart.....	Triangle
Dreams Are a Dime a Dozen.....	Criterion
Every So Often.....	Warren
I Want To Be Loved.....	Melrose
I'm Right Tonight.....	Leeds
It Takes Time.....	London
Je Vous Aime—"Copacabana".....	Mutual
Midnight Masquerade.....	Shapiro-B
My Heart Is a Hobo—"Welcome Stranger".....	Burke-VH
There Is No Greater Love.....	World
Santa Catalina.....	Spina-Green
Say No More.....	Advanced
Stella By Starlight.....	Beverly
Tallahassee—"Variety Girl".....	Famous
That's That Lonely Feeling Again.....	Mellen

* Filmmusical. • Lefty Musical

10 Best Sheet Sellers

(Week Ending, July 5)	
Peg O' My Heart.....	Robbins
I Wonder, I Wonder.....	Robbins
Chi-Baba.....	Oxford
Across the Alley From the Alamo.....	Capitol
That's My Desire.....	Miller
Midnight Masquerade.....	Shapiro-B
Sweet 16.....	Shapiro-B
Mam'Selle.....	Feist
Adobe Hacienda.....	Peet

Second 10

Anyone Who Knows.....	Wimark
Ann Song.....	Mood
Had Life Live Over.....	General
Ivy.....	Burke-VH
Sunday Kind Love.....	Maurice
Red Silk Stockings.....	Morris
Who's Kissing Her.....	Marks
Dime A Dozen.....	Criterion
Tallahassee.....	Famous
I'm So Right Tonight.....	Leeds

Stiff Brushoff To MCA Offer By Horse Heidt

Hollywood, July 15. Horse Heidt took another burn at Music Corp. of America last week when, after the years of hailing between the two culminated in Heidt's laying off until his contract ran out, the agency had what Heidt describes as the "temerity" to make a new bid for him by offering the maestro a radio show. Heidt exploded when the deal was proffered. His answer was, in effect, that he would never work again for MCA, even if it meant never getting another job. Heidt is independently wealthy, owning hotels and other real estate. Heidt, meanwhile, is hooked up with Joe Glaser's Associated Booking Corp., another idea MCA doesn't like. Glaser is said to be in the middle of a deal to provide Heidt with a radio commercial, but won't say what sponsor is interested. Glaser is here in connection with Lionel Hampton's and Louis Armstrong's contracts to work in Danny Kaye's "That's Life" film for Samuel Goldwyn.

Petrillo, Aides in Chi Huddle

On Revision of Form B Contract

Chicago, July 15.

Lotta Angles Here

San Antonio, July 15. Jimmy Revard, who gave up a hillbilly band to become a deputy sheriff here, has reorganized his group, which was known as the "Oklahoma Playboys." Group is well-known in the southwest. Revard will continue as a deputy, in addition to fronting the band.

LUNCFORD ORCH MAY USE SUB MAESTRO

Jimmie Lunceford's orchestra may go on with a substitute leader in the future, following his unexpected death Saturday (12) afternoon at Seaside, Ore. Lunceford had 12 more one-night dates to play on his interrupted tour, and it was expected they would be filled with Joe Thomas, tenor sax man with the band for 14 years, at the helm. After that, however, a name performer may be placed in front of the outfit.

Lunceford's body was flown into New York yesterday (Tuesday). Later in the week it will be taken to Memphis for interment.

Lunceford, who was 45 and for years one of the outstanding Negro bandleaders, died unknown causes. He became ill during an appearance at a Seaside record shop, where he was autographing recordings. Rushed to a hospital, he was pronounced dead on arrival. Several days before he had complained of not feeling well. Only a few months ago he'd had a physical checkup relative to his pilot's license. He flew his own plane.

Lunceford was born in Fulton, Miss., and was a graduate of Fisk University, Nashville. His home was at White Plains, N.Y. Survived by his widow.

Bid Foley and Sammy Smith have set up their own music publishing outfit, called Smith-Foley Publications.

American Federation of Musicians' executive board goes into a huddle quietly here tomorrow (16) and Thursday (17), its principal subject the recent outlawing of the Form B contract by the U. S. Supreme Court. In addition to the board members, headed by president James C. Petrillo, the meet will be attended by AFM attorneys and Petrillo's assistants from New York headquarters.

Board will devote virtually all of its time to rewriting the Form B contract to eliminate clauses requiring buyers of bands to underwrite the musicians' portion of social security and unemployment taxes. As directed by the Supreme Court, these obligations will be transferred to the bandleader himself, which poses another problem for the AFM. Petrillo and his aides may provide that in cases where name bands are not involved, the a.s. and unemployment taxes which musicians will have to pay will be tacked onto scale.

Another item up for consideration will be the revision of management contracts for use by agencies, to conform with regulations promulgated at the recent AFM convention in Detroit, calling for a maximum agency hold on a band of five years, plus a two-year option.

Meanwhile, agencies are still using the Form B blank in negotiating band contracts, though the U. S. Supreme Court recently knocked it out in delivering an opinion in the case involving the Crystal Ballroom, Dubuque, vs. the Government. This is only a formality, however; blanks are being used because there is as yet no substitute and buyers are ignoring the clauses calling for them to assume responsibility for the disrupted taxes.

Al Denahue orchestra headed East for first time since 1943. Has been working out of Coast since then. Venues and nightspots may way through New Mexico, Texas, etc.

FOLLOWING FAST ON THE HEELS OF MAM'SELLE

A GREAT NEW SONG TO REMEMBER!

Featured song in M-G-M's "Song of The Thin Man"

Starring William Powell and Myrna Loy

You're
so easy
to forget

Lyric by Herb Magidson

Music by Ben Oakland

AND HERE'S A TIP TO OPERATORS!

The greatest hillbilly comedy song of the year!
By the composer of "Wyamin'"

CAIN'T GET OFFA MY HORSE

(Some Dirty Dog Put Glue On The Saddle)

By Moresy Amsterdam

Recordings by

THE MODERNAIRES.....COLUMBIA Records
KORN KOBBLERS.....M-G-M Records

Leo Feist inc.

1619 Broadway, N. Y. 19 • HARRY LINK, Gen. Prof. Mgr. — GEORGE DALIN, Prof. Mgr.

Recordings by
TONY MARTIN.....MCA-VICTOR Records
CLAUDE THORNHILL.....COLUMBIA Records
JOHNNIE JOHNSTON.....M-G-M Records
TED WEEMS.....MERCURY Records
And Many More To Follow

Bands at Hotel B.O.'s

Band	Hotel	Covers Played	Total Covers
Sammy Kaye...	Astor Room (\$50; \$1-\$1.25)	4	12,250
Guy Lombardo...	Waldorf (400; \$2)	1	3,250
Skitch Henderson, Pennsylvania...	(\$1; \$1-\$1.50)	3	1,200
Vic Lombardo...	New York (400; \$1-\$1.50)	8	1,000
Johnny Friesoppe, Lexington (\$30; \$1-\$1.50)		34	90,225

*Ice Revue at New Yorker.

Chicago

Henry Brandon (Boulevard Room, Stevens; 550; \$3.50 min.). Band is draw here, with variety of acts. Conventions boosted his to near \$900.
Henry Busse (Marine Room, Edgewater Beach; 1,100; \$1.50-\$2.50 min.). Despite not so hot weather, dining room plus heavy beach walk dancing, both featuring Busse, did tremendous 14,000.
Vido Musso (College Inn, Sherman; 900; \$2-\$3.50 min.). Joe Mooney featured, good convention spot, Firm 4,700.
Fredde Nagel (Empire Room, Palmer; 650; \$3.50 min.). Rousing 4,000.
Bill Snyder (Mayfair Room, Blackstone; 350; \$2.50 min.; cover \$1). Joe Frisco closed July 10, band continuing alone till room closes for remodeling Aug. 1. Slow 1,800.

Los Angeles

Eddy Howard (Ambassador; 900; \$1-\$1.50). Solid 2,700 tabs.
Russ Morgan (Biltmore; 900; \$1-\$1.50). Satisfactory 2,400 covers.

Location Jobs, Not in Hotels

(Chicago)

Marty Gould (Chez Paree; 600; \$3.50 min.). Danny Thomas hottest in town, stalling 5,000.
Dick Jurgens (Aragon; \$9.50-\$11.5 ad.). Local fav good 17,000.
Lawrence Welk (Trion; 900-\$9.15 ad.). Welk's first week equalled record 19,000.
Buddy Shaw (Latin Quarter; 700; \$2.50 min.). Ritz Brothers and Jane Withers, 5,800 chalked up so far.

(Los Angeles)

Will Osborne and **Jack Barrows** (Aragon, B. Ocean Park, 6th wk). Osborne joined Barrows last week and pair of orchs managed adequate 5,700 admissions.
Tommy Dorsey (Casino Gardens, B. Ocean Park, 7th wk). Site is using so many promotion dodges involving free adm angles it is difficult to discern the actual paying customers, but last stanza they totaled at least 12,000, excellent.
Gene Krupa (Palladium, B. Hollywood, 5th wk). Soggy 8,000 admissions. Spot is having worst summer in its history.

Disk Jock Aims From Minn. Retail Store, With Prizes

Minneapolis, July 15.

Don Leary's largest local record shop has been broadcasting a disk jockey show weekly from its own premises. Disk buyers and others are given the chance to participate and to win giveaways of records, albums, theatre tickets and other prizes.

Affair is called "Don Leary's Open House" and is aired every Saturday afternoon. There's a "warning-up" period, too.

RED INGLE SIGNED

BY WM. MORRIS AGCY.

Hollywood, July 15.

Red Ingle, who has been the objective of virtually every booking agency since his recording of "Temptation" clicked so big, has been snagged by William Morris. Ingle has signed a routine American Federation of Musicians contract with Morris and the agency has already begun submitting him for theatre dates, which will be the first deal he'll tackle in an attempt to cash in on the Capitol disk.

Both Music Corp. of America and General Artists Corp. are said to have offered Ingle substantial cash bonuses to sign with them. What inducements Morris offered to snag the hillbilly maestro is undisclosed. Ingle's "Temptation" recording was made with Jo Stafford, who is not billed on the label. It is the vocal, however, that is conceded to be selling the disk. RCA-Victor, incidentally, has withdrawn its version from production. When this disk, by another hillbilly group, hit the stands Capitol screamed long and loudly, and threatened suit. Dispute wound up with Robinson Music publisher of the song, in the middle.

Inside Stuff—Orchestras-Music

Robert Sylvester, New York Daily News amusement editor, wrote an "open letter" to James C. Petrillo, American Federation of Musicians president, which created a bomb of comment in music circles. Letter, which appeared in Sylvester's regular News column, was based on Petrillo's avowal in Washington, D. C., to members of a labor committee investigating the AFM, that he would change all disk jockey off the air. Sylvester praised the AFM head for his stand on platter-singers, who, Petrillo avers, are taking jobs away from musicians.

Naming names among the diskheads, except in the case of Barry Gray, who was anonymously excoriated, Sylvester suggested that Tod Husing should be "shunted back to sports, which, at least, he knows something about." And Paul Whiteman, Tommy Dorsey, and others to take over, up-radio time, let them play horns or sing or wave a baton, or whatever it is they know how to do.

Sylvester pulled his punches in referring to Freddy Robbins and Bea Wain. He asserted Robbins doesn't what he can to help musicians. As for Miss Wain, Sylvester pointed out she does some singing on her program, "to at least give her a few hours for her dough."

Sylvester told a brief story about two "famous" bandleaders as at least partial basis for his attack on jockeys. He cited one as being "in such dire straits he lives in a furnished room and has to turn over part of his weekly earnings to N. Y. local 802 for back debts." Another "has been posted because of non-payment of union dues. Two local disk jockeys straight play an average of three records each made by one man. Both were big bandleaders once. One of the jocks made a reported \$65,000 a year... the other just around \$25,000. None of this dough goes to either of those banded musicians."

Letter was headed "Just a little bit of fan letter to a band new musical hero."

Unscrupulous practices to lure the gullible into so-called publication contracts have been so "widespread," the N. Y. Better Business Bureau said last week, it has created a special unit to look for "acts for musical Amateur Songwriters." Leaflet points out that more than 200 musical compositions are annually copyrighted, but less than 200, chiefly written by professionals, bring in any great financial returns. Bureau warns that the neophyte steer clear of "self-styled" publishers, studios or music companies that guarantee publication of his song upon payment of \$50 or more. "No high-class, genuine music publisher takes orders for publishing or charges a composer for publishing," the bureau emphasizes.

Jack Robbins has inked Dr. Raymond Burrows, Dr. Harry Robert Wilson and Domenico Savino for a piano instruction series. Dr. Burrows is associate professor of music education at Teachers College, Columbia University. Wilson, who has produced musical records at the same institution, is a well-known composer. Savino is music editor for J. J. Robbins & Sons.

Barclay Allen, pianist with Freddy Martin's band and former musical director of KLOC here, got into a disk dole recently. Under contract to Van-Es Records, Allen cut some sides for rival Enterprise company and for Martin's own Ambassador label. But both jobs are destined for the ash heap due to Allen's Van-Es binder. Letter has warned against their release by Enterprise and Ambassador and wants the masters destroyed.

Marshall Young Set

Marshall Young's new orchestra, which grew out of the leader's singing chores on CBS with Arthur Godfrey and his subsequent contract with Rainbow Records, will play its first location date in New York area beginning next week. Outfit goes into Post Lodge, Larchmont, N. Y., July 22 for four weeks.

Young played two days at Frank Dalley's Meadowbrook. Cedar Grove, N. J., earlier in the year.

Coast Promoters

Continued from page 33

time in past. Frankie Carle is here, working his radio commercial and writing to open six-week stay at Palladium next Tuesday (22), but he has worked few on-meters, largely because his Palladium past prohibits appearing within 60 miles of terrace until engagement ends. GAC is asking \$1,250 per nite for Carle.

MCA Hard Hit

Gene Krupa closes this week at Palladium, but goes directly into a lim at Columbia, and then will zoom east. MCA has set what few dates he can fill, at \$1,250. Incidentally, MCA is hardest hit of all the agencies. The Bookery hasn't any coming in at all, save possibility Harry James—may hop around a bit locally, but no returns from current trek through east. MCA has Charlie Barnett (\$1,000), Alvino Ray (\$750) and Bob Crosby (\$1,000) available. Latter must stick pretty close to Hollywood for his summer airshow, and further, agency is meeting opposition on that one-nite quotation since Crosby can winter worked cheaper and promoters won't hold still when it is explained that his radio band is better than the ad buzz.

Outsmen Benefit

Both Ray and Barnett are taking time out for film shots, and both, too, have repeatedly played the dates. About only crews benefiting from current conditions are the outsmen. In past \$500 was a top price, but Tex Tyler now is asking, and getting, \$1,000, and Spade Cooley and Tex Williams are quoted at \$750. State of affairs has provided a bonanza for such combos as King Cole Trio and Page Cavanaugh Trio. Both groups are being widely booked by promoters. Cole at \$1,500, Cavanaugh at \$100. Each threesome is used as a special boxoffice lure, go through their routines, but the dissatisfaction is dished by a local band, which on its own would have but a flicker of marquee magnetism.

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Miami's Lush Summer Biz Cues Top Coin Again for Talent Next Winter

Miami Beach, July 12.

Despite nationwide slump in cafe biz, greater Miami has more niteries running in the so-called "off season," than at any time in the resort's history.

Where in former years most spots closed in early spring, majority of the glitter rooms are open, or "re-opening" sans minimum cover and low priced diners (from \$2.75 up) plus shows.

Optimism of ops was further bolstered by heavy July 4th week-end. But some of the year round vets are not too sure about the situation. They point out that where just Kitty Davis' Clover Club added some smaller rooms used to operate some summer, there are now too many with some bound to suffer from competition. Insist that though a goodly number of beachfront hotels are open, plenty of the lush hostesseries are closed, with that many less prospective sources of patronage since the winter season opens.

Competing for the biz currently are the Copacabana, Kitty Davis', Clover Club, Club Bar, Blackmoor, Club 22, Paddock, Bar of Mops, Mardi Gras, Fiesta, Jewel, Famous Door, Granada, Jungle Club and a number of hotel patios which feature Latin bands and dancers. Most expect heavy weekend patronage to keep them in the black. With operation costs at minimum, the larger grosses from the frugal tourists who come from small cities and towns, can still give better owners reasonable profits. Added income from the Latins, who are the better spenders, adds nicely to take. And with the conventions slated for ensuing weeks, prospects look better.

La Martinique, N.Y., May Pattern After Spa Spot

Dario, operator of La Martinique, N. Y., in conjunction with Jimmy Vernon, now managing Outwails', Saratoga Springs, during the racing season, is planning to use Spa spot as a testing ground for what may be the future La Martinique policy.

Dario plans to open with Emil Coleman's orch and a 14 piece group at the beginning of the season, and will have Phil Regan headlining Aug. 15.

If orchs work out as sufficient entertainment, Dario may inaugurate similar policy N. Y. spot in late September or October. Otherwise, he'll be seeking headlines who can convert La Martinique into a supper club operation.

Iceers Plunge On Exploitation To Hold Top Biz

Ice show operators figure they'll have to double advertisement and exploitation budgets if last season's grosses are to be maintained. According to current plans, iceers will operate within a 100-mile radius of the playdate instead of confining exploitation activities to 50 miles as was done in previous seasons.

Blades display managements are figuring that current decline of takes in every branch of showbusiness is bound to be reflected in the tank shows. Consequently, the greater area of exploitation. During war years, there was little reason to go beyond the 50 mile limit because there wasn't enough potential patron within that area.

The iceers are giving the heaviest accent on ads a try, figuring a great number of people haven't been able to see a blade show since before the war because of travel restrictions. Now that those bans are off, they think that market is worth capturing.

Hillbilly Tunes Hep Stuff to Iranian Playboys

Iranian audiences are taking to hillbilly tunes, according to Liddle Murphy, U. S. singer now at the Hotel Ritz, Teheran. She explains that comedy renditions of such numbers constitutes the first time audience there have seen "American comedy" shown on the screen.

Miss Murphy adds Iranians are still to catch up to U. S. songs. Now along with Iranian-type audiences are "Atchison, Topeka and Santa Fe," "St. Louis Blues," and "Hey Baba re Bob."

Morris Brass Huddling On Chi Branch Changes

Chicago, July 15. Reorganization of Chi branch of William Morris agency will be settled this week, with Nat Levinsky and Nat Kalcheim arriving today (15) for confab with Lee Salkin and changes.

Salkin, who has been with the office for the past eight years, has been running the office since Morris Silver left a couple of weeks ago after selling his interest to the agency. Levinsky and Kalcheim, Silvers is expected to buy an interest in two north side motion picture houses.

Irving Greenberg, transferred from N. Y. Morris office, now heading case dept. here.

Berle Inks \$17,500 Roxy, N.Y., Deal

Negotiations are currently on for Milton Berle to play the Roxy theatre, N. Y., late next month. Deal would give Berle the right to name some of the surrounding acts. Salary is reported to be \$12,500 for the first week and \$15,000 for subsequent sessions.

Berle, if set, will have "Mother Wakes Them" (20th-Fox) as the film. He'll follow the Ella Logan-Jack Haley layout coming in from the Abbott and Costello show opening Wednesday (23).

Vande O seas Okay, Aided By U.S. Acts; But Nitory Biz Abroad on Downgrade

Foreign vaude houses in England and Australia are hitting boom takes on the strength of acts imported from the United States. Many theatres in other countries throughout Europe would like to import U. S. acts, but are hampered because of restrictions on export of earned monies and tax situations that would permit a performer to retain a sizeable portion of his earnings.

Talent agencies have had calls for American acts in most European countries, but are advising acts to skip countries outside of England, France and Australia.

Simultaneous and nitory business in most countries is on the downgrade. Primary reason is the lack of an abundance of food that would permit operators a chance to realize sufficient profit in a night club. Restaurant prices are high enough, and operators cannot superimpose the added costs of entertainment on acts that have already reached the highest points in history.

Absence of appreciable tourist trade to take the place of the lush wartime soldier attendance also accounts for a stable dip in nitory income in foreign countries.

However, showmen report that the major factor in lifting of nitory takes at expense of niteries is caused by the fact that commodity prices have risen in Europe. Consequently people are patronizing the lower-priced entertainments.

French Withhold Pays, Paris, July 15.

Despite official promises, American acts playing France are practically unable to remit part of their money to the U. S. Harry H. Fisher, at the Club Lido for the past few weeks, have had their transfer of monies prohibited by exchange control laws.

France, currently faced with a shortage of American dollars, is attempting to conserve its monetary resources as much as possible.

Agencies Ask Bands, Acts to Take Less Coin to Build More Playing Time

B.W. Frederick in Chi Revamping Branch There

Chicago, July 15. Reorganization of Chi branch of Frederick Bros. agency, headed by B. W. Frederick in town to supervise new plan as set up puts Herb Paulsen in charge of office and Joe Callan in charge of one-nighters. Jane Darling still heads act department and will continue until replacement arrives, after which she takes off for Fredrick's Hollywood office. Joe Muscarello as head of cocktail department, which has been augmented to a three-man staff including Ray Ponda, Tom Mack and another scheduled to be added Aug. 1.

Shelvey Planes West to Set AGVA Pre-Conv. Meets

Matt Shelvey, national head of American Guild of Variety Artists, planned out Monday night (14) on western hop to set up modus operandi for membership meetings in that territory for election of delegates to forthcoming convention of the talent union. Meetings are scheduled for Sept. 2 to 12, with convention planned for mid-October.

Shelvey, accompanied by his chief aide Dave Fox, stopped off in Chicago to set plans for meetings with Jack Irving, midwest regional director of AGVA, and then continues to Omaha, Denver and other territories, with Hollywood ultimate destination. Fox returns to N. Y. after Chi confab to take over as acting national director of union in N. Y. during Shelvey's absence. Letter will spend a week on Coast, setting up meetings in that entire area, with assistance of Forster Elio, head of Hollywood branch of AGVA, and Max West, San Francisco branch head.

Shelvey will also set up branch offices in Denver and Dallas to get under deadline of Tatt-Hartley bill, becoming effective Aug. 22.

Jessel to Headline At Sacramento Fair

Hollywood, July 15. George Jessel will be top attraction at the California State Fair at Sacramento for four nights starting Friday night (18) and continuing Aug. 28. Deal was arranged through Adrian Awan, producing and staging firm night attractions.

Fair runs from Sept. 7 from Aug. 28, and has budget of \$100,000 for talent and staging of night shows.

Talent agencies are asking bands and acts to take less coin in the event longer routes can be guaranteed. The percentages are going along on assumption that because of the Tatt-Hartley law, standby bands will be eliminated by the fall, and are making pitches to vaude bookers and indie theatre operators, along with those overheard and talent costs will be reduced materially and live talent will again pay off.

Agency men declare that unless vaudeville makes a bigtime comeback by the end of the year, the end of live talent will be lost for another five years. Basis for this is that if any theatre operator takes a consistent loss with stagelings, he'll stop playing them for a long time.

Consequently, agents are seeking to grune costs for operators by getting bands and acts to take nominal salaries during trial period. They're also asking theatre, that no act is worth more than \$1,000 weekly on talent alone. Anything over that price must be able to create sizable draught at the boxoffice.

Agencies also contend that the live show market will pick up once the standby band situation is settled. James C. Pettit, head of the American Federation of Musicians, last week told a Congressional investigating committee that something will be done on that situation. Agency men figure, this change, plus the scarcity of top drawing acts available to indies, will support arguments for return of vaude.

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Night Club Reviews

Continued from page 38

Rio Cabana, Chi

addition of two featured dancers to the line.

Opening is "Morning in Trinidad" with guys and gals in white outfits exposing generous section of midriff, satisfying to rapid island beat while Phil Crane, baritone, gives with rhythmic lyrics. Dancers include additional and Roy Flecher, spark with a flashy Spanish rhythm.

After hours, come on in white tux outfits and race through rapid lifts to special music, "Dance of Delight," "Bouncing Around in Love," for good results. Impish of Ink Spots to "If I Didn't Care" brings additional palm-whacking.

"After Hours Blues," next production, in purple sequence in which gals start to scold southern bachelors.

Nancy Donovan, glamorous, titan haired gal, bows on and socks over "Almost Like Being in Love," "Song of Songs" and really cooking on "Fusing By" and "I Wonder, I Wonder." She then switches to pleasing Irish brogue for "Little Bit of Heaven" for terrific applause. Encores with "Yiddish Mamme" for more plaudits.

Murray follows, coming on to good reception and gets into natural groove of comedy that plants him nicely. Poking fun at himself, his asinine frame, etc. Keeps "I'm happy and laughing," "I Laugh, Clown, Laugh" is sock over. Special Riviera, a routine worked out with Nancy Donovan while they were playing in Havana, comes on. Encores again here. Miss Donovan comes on to duet with comic duo.

"South America, Take It Away" Only word he gets in is "away." Off to solid applause while final production, number, "East Indian Harem," swings onto floor.

Cee Davidson with three sax, two brass and three rhythms play show neatly and for interminable duration.

Loop.

Ramona Rm., Las Vegas

LAST FRONTIER HOTEL

Las Vegas, July 15.

Delta Rhythm Boys (5), Gloria Gilbert, Ade Lynde, Dick & Dot Remy, Hollywood Tri-Tones, Ray Herbert Orch (14); no cover or minimum.

The Delta Rhythm Boys tick greater than ever before in the

third repeat, with Ramona Room doing top biz in town. Opening with "I Won the Battle of Jericho," they glide into "September Song," which is written by a jitterbug of "St. Louis Blues" then "Settin' and a Rockin'," for hefty applause. Encore with "De Bones," "Adios Hacienda" and "East of the Sun" to register solidly.

Ada Lynn, titan haired bundle of energy, is a cross between Marsha "I Got a Small Arrangement" and with imperiousness of La Hutton, Carmen Miranda and her scorching "Bouncing Around in Love." Jitterbug of her first rendition of three with "De Bones," "Adios Hacienda" and "South America Take It Away" falls a little flat.

Gloria Gilbert dazzles with her ballet steps and whirls, encoiring with ballet bit in swing style.

The opener, Dick and Dot Remy, win plenty laughs. Dick, a Sinatra slim gent and Dot a hefty muso do a fast-moving comedy acrobatic routine interspersed with chatter.

Hollywood Tri-Tones work all over the place doing a Ramona Room spin and intermissions in the Gay 90's.

Ray Herbert orch continues to elicit good response with "I Got a Good Job of 'emceeing." Lorraine Benson takes good care of the vocals.

Brig.

Havana Madrid, N. Y.

Encores Cuban Boys (14), Henry Wilson, Carlo Rhythmic Band, \$1.50 minimum.

Summer-budgeted show currently at the Havana Madrid is based practically on the "I Got a Good Job of 'emceeing" and high jinks of the Lecuona Cuban Boys orch. Bill, otherwise, is an elaborate and with the 25-minute show lacking of first-rate supporters. Biz was in opening night (3).

Lecuona's boys, gaily garbed in white ruffles and red washes, beat out terrific chill rhythms to loud plaudits of the patron. Aggregation, in 15 minutes, is a fast and heavy accent on the petursions, all in about one-third of the floor show with their playing and also features two rock south-of-the-border rumba takes, two give out of the numbers in native tongue. Band's rumba takes, two give out of the numbers in native tongue. Band's rumba takes, two give out of the numbers in native tongue.

In the opener, Carlo simulates through a couple of numbers without distinction. Room is in the coach tradition which passed out long ago. Other act on bill is Henry Wilson in some pallid comedy efforts. Wilson's suit laugh pull revolves around pantomime mouthings to background music recorded by operatic vocalists. After initial novelty wears off, act has nothing to recommend.

Chino's Rhumba Band alternates with the Lecuona Boys' good dancipation rhythms. Herm.

El Morocco, Montreal

Montreal, July 17.

Paul Gray, Pierre Cartier, The Macarthurs, Milroy Lane (6), Norma Hutton Orch, Harmonic Trio, no cover, minimum \$1.50.

Paul Gray, comic-emcee has a tough time stepping upon French as magician Pierre Cartier from stealing current show. Cartier does good time, considerably aided by snappy dialogue and gag.

Gray lets Cartier gather all plaudits of the show's first part, then registers soundly in his own turn, playing once again in one of the smartest entertainers around. His delivery, is on the droll, tongue-in-cheek manner and puts him over neatly. His satire of Ink Spots, of the "I Got a Good Job of 'emceeing" and "South America Take It Away" falls a little flat.

Norma Hutton, leader-singer of the Morocco band, neatly delivers "It's a Good Day," "Can't Help Loving that Man of Mine" and "I Believe." Gal is particularly good in singing numbers. The Macarthurs offer several ballroom routines for nice appreciation. The line is continued in taste and dance with pep. Orchestra, under Milroy Lane, recites rates not for expert backing and dancipation. Marc.

Lessey & Moore Sought For Harlem, N.Y., Show

The Harlem, N. Y., slated to open Aug. 28 with Jack Cole dancers, is dickering with Ben Lessey and Patti Moore for opening show. Patti Moore also is added.

Spot is operated by Nat Harris, currently manager of the Latin Quarter, and Lou Walters, operator of that spot, is currently undergoing refurbishing.

Nitery Package Shows Looming

Cafe departments of talent agencies, faced with an insufficient number of names to meet need, are working toward the buildup of nightclub packages. Agencies have been attempting to sell complete shows for some time, but trend is being spurred on by the demand for names.

Hollywood County night clubs are built around draw shortages. Agencies are increasingly telling cable owners that names are as they're supplying the names, they must be necessary fill in the rest of the show in order to make the star look good. They argue that the wrong kind of talent will offset the value of the headline, consequently are asking for the right to fill in the rest of the show.

These selling methods are working in the majority of cases. The sale owner, fearful of losing the talent, will consent to these demands.

Indie agents see this type of selling as a wedge toward the building up of a great number of exclusives. Agencies, going a step further, are expected to pressure for sole representation of the cafe owner so that the spot can be guaranteed a consistent flow of headliners.

ILONA MASSEY HEADS 'MOVIELAND MUSIC' UNIT

Ilona Massey will head a new "Music from Movieland," which opens at Long Beach, Cal., Municipal Auditorium July 24. Unit includes Hollywood Symphony Orch conducted by Alexander C. Hoffman, and Paulena Carter, pianist.

Ms Massey will sing songs from her pictures "Holiday in Mexico" and "Northwest Outpost." Orchestra will play score from "Till the Clouds Roll By" and "Song of Bernadette." Hoffman will use theremin presentation of "Spellbound" score.

Mt. Hotel Assn. Threatens Lockout Of Acts When AGVA Lists 4 'Unfair'

SPA NITERIES PLUNGING FOR NAME TALENT

Saratoga spots are continuing to splurge heavily on talent. Latest bookings there include Jackie Miles at Delmonico's, Aug. 18; Mita Green at Arrowhead, Aug. 17, and Jerry Lewis and Dean Martin at Piping Rock, Aug. 16.

6 Meridian, Miss., Cafes Sloughed by Dry Law

Six Lauderdale County night clubs operating on the outskirts of Meridian, Miss., have been closed following an appeal by five Meridian ministers to Governor Wright for enforcement of the state's prohibition law.

Spots were all shuttered on orders from Col. Tom Birdsong, executive officer of the Mississippi National Guard, acting under instructions from the governor.

The action seeking to evade the order is being taken in the various courts. Spots involved are Duffey's Tavern, Club, The Little Red Wagon, Kiro's Place, the Blue Horseshoe and Skyview.

Singer's Fluff Cues Dancers Out of Show

Bobby Lane & Claire, vaude team, had quite a time of it here last week. Booked at last minute to do specialty in "Countess Maritza" at the Pitt Stadium, they missed train to get here in time for the dress rehearsal.

Came on stage in the wings ready to step out and do their stuff when Maritza failed playing title role. "Maritza," dropped a cue and show skipped right past team and they didn't even get on. They made debut next night.

Dropped cue by Miss Farrell not only alarmed the team but also sloughed dance specialty of Jerre McMahon, playing role of Baron Zaphon.

Shows in the N. Y. state mountain region have been temporarily blacked out by action of the New York State Hotelmen's Assn., organization of mountain inn operators, which, has notified several agents and bookers that shows are being cancelled in protest to the American Guild of Variety Artists' action in placing four spots on the union's unfair list.

Agents and bookers are hopeful that action will be rescinded by the end of the week, pending adjudication of the matter with AGVA.

Action followed a meeting Monday (14) night of the hotelmen, who declared the union had gone outside of its understanding with innkeepers in putting four spots booked by Jack Segal on unfair list. Hotels are understood that individual hotel operators are sending out separate wires to their agents to back up the association.

Declared lockout of the innkeeper has been caused by the union's action on the room and board policy. AGVA's negotiations had the hotelmen agreeing to r&b either on the premises or similar accommodations within five miles of the employment.

Victor Rocco, handling resort territories for AGVA, claimed patents with other mountain spots save the four mentioned.

Nitery Dancer Held For Burgling Judge's Home

Camden, Me., July 15. Mrs. Frances Lennon, nitery dancer, had a male companion, who was held in \$5,000 bail on attempt to burglarize the summer home of Judge Curtis Bok of Philadelphia. Dancer is charged with having backed a truck to judge's home and taking contents of eight rooms.

Mrs. Lennon and accomplices, unable to furnish bail, were remanded to jail.

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ORIENTAL THEATRE

CHICAGO

RECORD BREAKING WEEK

\$80,000

37 SHOWS CONSECUTIVE CAPACITY HOUSES

NOW STILL PLAYING TO CAPACITY HOUSES

Jerry Murad's HARMONICATS

VITACOUSSTIC RECORDS

Exclusive Management

MUTUAL ENTERTAINMENT AGENCY

FOLLOW THE ARROWS

WEEK OF JULY 16

NEW YORK CITY	Eddie Bartell Marion Hutton	Hotel Lexington Alomas, Hawaiians	Tony Bavaar Joel Herron Ore
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Dalton Plan

Carol Reed and Alan Melville are now working on the screenplay of the picture in which Cary Grant will appear for Korda in England. It's as yet untitled. David Niven leaves New York for London this week to work in "Bonnie Prince Charlie" for Korda, and Orson Welles will leave later in the year.

Continued from page 4

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Continued from page

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Continued from page 4

ness' said the officials, something could be done on the grounds, but the British must first before untying the pursestrings.

Odium Holdings

Continued from page 3

let his corporation get

Tele Touch
Continued from page 3

last week that the reels as a spot news medium are heading for the junk heap. Par has already whipped into shape a plan to change the format of its reels when the

Electric Touch

Additionally, RCU will provide technical research info and assistance of engineering personnel and field engineers. Col. Nathan Levinson, head of studio's technical research staff, has been designated by Jack L. Warner, WB's veepee in charge of production, as heading the experimental program.

Video News Into Theatres

WB's dickering with RKO :
al with RCA, making the t

its deal with RCA may be the forerunner to introduction of some form of televised newsreel in theatres by Warners. Sudden disclosure by Warners recently of its intention to start a newsreel company had those in-the-know puzzled since the reels

Образец 2

Product, too, is much more factor than it was a year ago. Anything went. Now, the industry's favorite cliché is "They're sleeping." That that old bromide is plenty true is evident from the fact that big pictures are doing almost

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freely speculated in the trade is that WB's dickerings with RKO and its deal with RCA may be the forerunner to introduction of some form of televised newsreel in theatres by Warners. Sudden disclosure by Warners recently of its intention to start a newsreel company had those in-the-know puzzled since the reels

Independent Motion Picture Producers Assn., is still trying for a separate deal to apply to the small-budget films turned out by its members. This type of feature will have to be abandoned by small indies, it is asserted, unless costs can be adjusted to level of market returns on small films.

Attorney John Wharton Explains Intricacies of Labor Act in Legit

(The author of the following article is a well-known attorney specializing in theatrical matters. He is a member of the Playwrights Co.)

By JOHN N. WHARTON

The Taft-Hartley Act, it is generally believed, is a disruptive force in the life of the theatre. On the other hand, it is a constructive force. It might even bring about just a few salary changes for all concerned. The end result will be always, depend upon the attitude taken by the men and women who earn their living in the theatre.

The observations which follow are not intended to be a detailed analysis of the Act, nor to argue the case for either the employers or the employees. This article is merely an attempt to get out as quickly as possible of the broader issues raised. To do this, some slight sketch of present conditions is necessary.

Employers in the theatre are primarily the producers and the theatre managers. They are particularly the producers—less economic power in dealing with employees than they have in other groups. There are a number of reasons for this.

Producers only operate sporadically; even a well-established producer may have no employment for a year or more. (A check made in 1941 showed that only 12 theatre companies in New York City had produced even one play in a year for the past six months.) This results in a discontinuity of the employment relation; no employee feels that his livelihood depends on his employer. Moreover, anyone can become a producer if he can find a play and the money to produce it. As there is a shortage of plays in comparison with the number of producers, an employee has a 1 in 99 probability that any good play will receive production. Hence, the theatre industry is not in a position to meet a union demand in its own way. A threat of less work for the employee is not a threat of less income for the producer. It is a threat of less income for the producer to 1 certain that some other producer will pick it up.

Producers and theatre owners were so organized that they could threaten to stop all production. The situation would be disastrous. However, such an organization is, for practical purposes, impossible in the theatre industry.

Makes Own Rules

The result is that the unions make their own rules and act, frequently in a manner which is not in the best interests of the theatre. The judge, jury, and executioner in interpreting and enforcing the rules, is the union itself. The union meets with committees from the League of New York Theatres. But the League cannot control its members and could not conceivably threaten an industry lockout. So the union is the committee which really played with the unions not to make the rules too harsh.

The Taft-Hartley Act will alter this situation to some extent. Unless, however, disputes become more frequent than they now are (which may happen), the alteration will probably be much less than either the union or employer expects. Let us consider some of the main provisions of the Act.

On the first reading, it would appear that the abolition of the closed shop, the provisions making "featherbedding" (requiring employment of men when the employer asserts that the production requires an illegal labor law, and the prohibition of jurisdictional strikes and strikes in which the employer is not an employer because an employer does not employ a non-union employee, are the three items of importance.

Under these provisions, it is theoretically possible for a producer to hire a non-union actor, but a non-union stagehand; to hire a non-union actor and costumes from either union or non-union sources, and pay on a production where the producer, for example, also handled the props. It is theoretically possible to think that it unlikely any producer could attempt such a course unless conditions become so desperate that there are today. I believe most producers would prefer union shop actors (which might mean hiring an employer to hire non-union employees) but only if they will agree to join right after a strike.

With most of the unions, proposed satisfactory terms could be worked

out. This, however, may not be so simple.

To begin with, a union shop clause is only permitted if the employees vote in a certified election, to include such clause in their bargaining agreement with the employer. A producer entering or assuming a union shop clause is not permitted until he begins production. Assuming that he is willing to interrupt regular production, he must first gain bargaining agreements with all the unions involved; he might well find that later all the formalities of certified elections were over, the play had opened and closed and he had no more employees.

The Agreement

Probably, however, some way can be found to enable a producer to make a year's agreement with a union, if he wishes to do so. Assuming it can be found, the problem would revolve around the preparation of the agreement.

An employer-employee agreement under the Act, can be a highly exclusive document, for if its provisions are violated either the employer or the union can sue. It would seem, therefore, that the preparation of such an agreement would be a matter of great importance. In the theatre, where most issues are in dispute, will not be a routine matter. It will require long negotiations, in the course of which the validity and workability of each clause will be tested and considered. It may turn out that some producers will refuse to go through with the process, and that it will be required to do so. Let us look briefly at some different types of unions.

Actors' unions are not operated under the union shop agreement principle; it will admit any actor to the union without payment of dues. It seems likely that because of this, and because most producers are not interested in actors and actresses, a collective bargaining agreement will be made with the actors' union. The present Equity contract will have to be revised and some, perhaps, eliminated. The whole situation is in a state of change in the actor's position seems inevitable. Indeed, it seems likely that it is possible that Equity revises its standard contracts in a reasonable manner, most producers will even better to seek collective bargaining agreements, but will operate much as they have in the past.

The press agents and managers present quite a different situation. Their union restricts its membership, and recently installed an election system. They have never had a workable election, under the now illegal closed shop. The union is now in a position to begin a new operation might prefer to hire a non-union press agent. If he is hired, there is no way in which the union could prevent or modify such action. The union could not serve a demand for collective bargaining because it would not be the authorized representative of the employees.

The same situation would seem to be more or less applicable to the stagehands union. The union is peculiarly vulnerable under the abolition of the closed shop, and if it is not able to do so, it will have to abolish its restrictions on membership.

I would guess (and I should like to emphasize that these guesses are just guesses) that the theatre industry most producers would be glad to make union shop agreements with the unions. Both of these unions are now closed shop unions. It is asserted by the unions that they have restricted its membership beyond all reason; that even G's cannot obtain admission to the union. A statement of the exact restrictions imposed by either union. I do know, however, that both have field classifications of work and have imposed rules requiring producers to pay for the services of their employees. If he does not need them.

The major points here would, theoretically, be (a) how much pressure will actually be brought on the stagehands union to open up its membership, and (b) the difficulties which will arise under certain sections of the Act. These are the points which will be the subject of the union's power to limit the type of work done by its members. The union will start a new so-called "standby services." Whether

(Continued on page 44)

V for Vickie

Some strawhaters love favours to the stars, and to the most attractive offers, but one unusual bid, accepted, was tendered by the Cummings.

She's been given a cottage, car with driver, butler and maid, grand meals and \$500 salary by the stock company at Bridgeton, Me.

Baot Dues Hike For Dramatists

A constitutional amendment to the Authors League of America, to raise the dues and assessments of the Dramatists Guild membership, will be voted upon July 21. The Guild has increased its staff, and proposed increases are stated to be necessary to finance upped operational costs.

Effective as of April 1, 1947, dues will be \$30 annually for regular members, \$15 for auxiliary members, doubling the Guild's income from those sources. Assessments will be \$15 for members as of July 1. For dramatic shows grossing up to \$5,000 authors would be required to pay \$10 weekly. Instead of the present \$5; for grosses between \$5,000 and up to \$15,000 the weekly assessment goes from \$10 to \$20, and for shows getting more than \$15,000 dramatists are to pay \$30 weekly. For musicals, the present assessment of \$1 will be raised to \$2 for shows grossing up to a gross of \$10,000. For shows over level, up to \$25,000 in gross the fee will be \$3, and for shows over \$25,000 \$6 applying over \$25,000 in gross.

Comments on picture rights money remains as is. Guild has replaced office equipment and has increased its staff to save space and insure permanency.

TALLULAH'S LIVES

DUKE FOR THE ROAD

"Private Lives," the Noel Coward play which is being revived with Tallulah Bankhead, will go to the road after playing an opening night last date. It opened at the Westport, Conn., Playhouse Monday (14), then to New York.

First daily ad there resulted in a flock of mail orders, and John C. Wilson, who will present "Lives," will make no further bookings until he's able to approximate the length of the show. When the Coward show was played at Stamford, Conn., last summer it grossed \$11,000. It is expected that this summer stock, Westport date is reported sold out in advance.

Henry J. Lorraine, of Pittsburgh, which opened at the Wyndham Hotel, both of Pittsburgh are said to have invested \$51,000 in the opera season, the first of its kind here, the corporate name of the venture being The Greater Atlantic Moonlight Opera Co., Harold C. Jacoby, who was managing director, was taken ill with a heart attack and died last week.

The venture, Fred Schaefer, in charge of publicity, withdrew from the job last week. He was not paid for the weeks' pay was on deposit with the agents and managers union. George J. Schaefer, in charge of the ticket sales, also returned to New York.

Beck Theatre, N.Y. Gets

\$10 Fine in Cooler Test

The Martin Beck theatre, N. Y. was fined \$10 last week in a test case of a complaint by the N. Y. Police Department that several theatres are using freon gas air-conditioning systems, without being licensed to operate refrigeration plants. Beck case was heard in city court Friday (11).

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Actor-Mgr. Pact Expires Labor Day, But No Move Yet for New Accord

London 'Okla.' Replacing U. S. Chorus in Shifts

London, July 15. Chorus of "Oklahoma," the American musical hit at the Drury Lane theatre, number 46, is gradually being replaced by local boys and girls. Changes in the six o'clock matinee, with six replacements already taken place. Americans are leaving for U. S. this week. It's expected that about 24 will be replaced altogether, as the rest are understood to some of the leading players.

Meanwhile, customers booking seats in advance are always asked if the show still has an all-American cast.

Atlanta Operetta In Com Difficulty

Atlanta, July 15. Among the outdoor operetta outfit operating this summer, the North Fulton Park, near this city, is the only one reported in financial straits. Promoters of the show, understood to be Pittsburghers principally, have put \$75,000 into the show, but the efforts to raise the local support have not been fruitful.

Performances were staged in the Chickasaw Memorial Amphitheatre, North Fulton Park, about eight and a half miles from the center of Atlanta. In and here, the show has been accompanied by alleged bouncing checks. It claimed a chorus of 40 and ballet of 22 did not receive salary for a couple of weeks but the enthusiastic youngsters continued anyway. Ensemble was locally engaged. There was no salary guarantee bond deposited with Chorus Co.

First three attractions of the season, which started June 16, were "Nativity Warnings," "The King" and "Bitter Sweet." They averaged around \$14,000 each, which was approximately 50% of the operating net. Indicated that most of the receipts came from several thousand two-for-ones. Recently musicians refused to enter the pit unless paid \$1,800. It was obtained from the boxoffice. Zaves Costume Co. demanded \$2,250 for rental before costumes for \$250, for the fourth attraction were released.

John H. Downes and attorney Patrick McKeown, both of Pittsburgh are said to have invested \$51,000 in the opera season, the first of its kind here, the corporate name of the venture being The Greater Atlantic Moonlight Opera Co., Harold C. Jacoby, who was managing director, was taken ill with a heart attack and died last week.

DEL RIO SET FOR MEX

PRODUCTION OF 'EAGLE'

Mexican production of Jean Cocteau's 1924 one-act play, "The Eagle," to star Dolores del Rio, has been arranged by L. Arnold Weissberger, who has been in the United States to produce the play.

During a nine-day stay in Paris, Weissberger was in charge of a play by Picasso, the painter.

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No move has yet been made by either the managers or the actors towards negotiating an extension of the basic agreement. The current pact expires Labor Day. Indications are that the Taft-Hartley Act, designed to curb labor unions, has caused Equity to pause for making a new pact. The American theatrical League of New York Theatres.

Equity still hasn't received a legal opinion as to what extent it came within the labor-curb law. With its attorney on vacation such advice will not be secured until next month, and the same applies to an opinion on Equity's damage-action risks if it forces the Negro segregation issue in Washington. Segregation seems to be a roadblock for the agreement.

Equity leaders state that, on segregation, they have the support of a majority of the members. They provide a reason for Equity to postpone action on the issue. A move that would gratify the opposed managers. Equity leaders state that, on segregation, they have the support of a majority of the members. They provide a reason for Equity to postpone action on the issue. A move that would gratify the opposed managers.

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Literati

'LI Abner' Disgruntled

Disatisfied with United Feature Syndicate's methods in peddling his "LI Abner" strips, George Fawcett last week seeking to terminate an agreement whereby he syndicates the cartoon to furnish daily rights to his creation. In six weeks of action he asked for total \$14,000 in damages. Named as co-defendant was the United Feature, parent firm of UFS.

Under a contract linked in 1934 and amended nine times, Capp claimed he agreed to furnish daily rights to the syndicate which received the right to copyright his works in its own name as well as acquiring book, radio, television and movie rights. Under the amended agreement made on Jan. 15, 1934, while Capp is due to receive, according to the complaint, 65¢ of gross cash proceeds from Jan. 1, 1945 to Sept. 15, 1946, and 70% gross proceeds thereafter.

However, the creator of such bawdy characters as "Daisy Mae," "Mammy and Pappy Yoo," and "The Family," has been claiming in 1934 the syndicate "has continually breached" its agreement with him by failing to pay him for the right to sell his works. Complaint also alleges that the syndicate has failed to pay him for the right to sell "LI Abner" to various newspapers on condition that they purchase the wire service rights to the strip that the latter has retained payments which were actually produced in selling "LI Abner" to the syndicate.

Benefits of a free and competitive market in selling "LI Abner" have been deprived him, alleges Capp, who charges that beginning some time prior to 1934 and continuing to the time of filing of the complaint, the syndicate, has been in restraint of interstate commerce by failing to make certain agreements with producers of other strips as well as with authors and artists. Capp claims, is a violation of the anti-trust laws and has damaged him in the sum of \$100,000. Capp's attorneys are Poletti, Diamond, Brill, Freidin & Mackay.

Webster Not Exclusive

Question as to who has the exclusive right to use the name Webster in the title of new dictionaries, which resulted in counties court battles the past half-century, has been finally settled by a recent recommended decision to the Federal Trade Commission by trial attorney Andrew J. Davison. His report contends that "Noah Webster dictionaries and the trade name Webster Dictionary are in the public domain."

Chief claimant to the "exclusive right" to the name of Webster has been publishers G. & C. Merriam. Duval points out in his decision that this company and its predecessors have been unsuccessful for years in attempting to establish their "exclusive" right to the word "Webster" through court action. He added that four "Webster's Dictionary" have been published since 1828, but "there is no proof" that any of them assigned their rights to G. & C. Merriam.

Summoned to testify at intervals during the three years of hearings, Merriam started following a procedure brought against the World Publishing Co. of Cleveland by the Federal Trade Commission, many officials in the book trade testified that "Webster's" meant any dictionary and not a specific term. In light of the decision it appears that an avenue has been opened for any publisher to use the name "Webster" in conjunction with printing a dictionary without fear of legal entanglements.

Macadden's Confession Fade
Macadden, which has been in American map publishing with the confession story via its True Story, has been the way to make money. The firm has begun a gradual overhauling of its confession-story publication, reportedly by taking over into general women's mags.

Rise in intelligence level is reason for the reason, the new mags are not going for stark confessions. The number they used to. Macadden will give the new treatment to its True Confessions and True Brethren, gradually pulling out the Brethren, gradually substituting in addition to third-person fiction, serials and general picture stories. Action of Macadden follows that of Fawcett, its close competitor, which made a similar move some

time ago to considerable success.

Fawcett's Today's Woman is a changeover from confession to fiction, and it has been prospering. True Story mag, first of the confession-story line, came out with letters published in an early Macadden publication. Success of the publication has been the result of getting off True Confessions, Delaware's I Confess, and Hillman's I Confess, the Real Romances and Real Story.

I Confess got Delacorte into place dropped the mag. He still has Modern Romances in the confession field, the bulk of the Delacorte mags are on other subjects.

General Patton's Own Story
Gen. George S. Patton's personal war story, "War As I Knew It," will be published in late fall by Houghton Mifflin Co. following a deal with Mrs. Patton for the rights to the 70,000 word script. Book will have an introduction by Douglas Southall Freeman.

Written primarily by the late general, the book deals with the Third Army's campaigns of war as well as the general's own views on rules and standards for conduct in and out of combat. Book will deal with the general's death and royalties will be distributed to members of his immediate family.

Sun Losses Award Suit
W. A. Brundage, former feature columnist of Chicago Sun, was awarded \$3,340 by arbitrator George W. Francis. Brundage, who is now workman's compensation laws in his suit against publishers of Sun, filed suit against the publisher, who had been injured by a fall from a vertebra and injured jaw suffered while he was working as pressman for the Sun. Brundage, chairman of Illinois Industrial Commission, made announcement pointing out that the award was the highest award ever made here in a court case.

While he is recovering brought out that Douglas' working hours were reduced 50% as result of injury, and he is being hurt. Brundage, who was working as pressman for the Sun, was carried on payroll till November, 1934. Brundage, who was working as pressman for the Sun, was carried on payroll till November, 1934. Brundage, who was working as pressman for the Sun, was carried on payroll till November, 1934.

Brooklyn Citizens On Block
Brooklyn Daily Eagle, previously reported as for sale, has definitely been placed on the block. The only offer at the \$15,000 sale price, it was said, is from the daily dailies, it has a price tag of \$300,000.

Of interest thus far, the mitigating factor being the fact that the paper has to vacate its home shortly. Any business housing the daily has been condemned to make way for Brooklyn's proposed new civic center, and those to whom the paper has been offered see the expense of a new plant elsewhere as too costly to justify.

Citizen's owner is David J. McLean. Current circulation claimed at 100,000. The paper is believed to be at one time Brooklyn had four dailies. Standard-Union was absorbed by the Brooklyn Times and the Times in turn absorbed by the Eagle. Last-named paper doing no more than the Brooklyn Times, having turned down the Citizen's.

Book Cuts Spiral
Book production costs have risen to a point where a well-edited and produced book has to sell at least 15,000 copies to turn a profit. That figure represented an excellent sales record a few years ago, capable of bringing in a very good return. Now it's just the turn-of-the-corner point where the book is believed to be at one time Brooklyn had four dailies. Standard-Union was absorbed by the Brooklyn Times and the Times in turn absorbed by the Eagle. Last-named paper doing no more than the Brooklyn Times, having turned down the Citizen's.

Some publishers with much bigger trade book lists than Prentice-Hall will chance a novel by a promising new writer, but likely will sell less than 15,000 copies. Reason is to get the author under contract for better writing to come. Meanwhile, the firm a buildup to that end. At the same time, a big profitable general

list will absorb the loss on that first novel.

Some publishers won't, or can't afford, to work that way. Both editor and sales manager have to see the likelihood of a 15,000 sale for the former practice of an occasional prestige novel, a sure money loss. One of the ways to get around to a list, that's out, Prestige is too expensive nowadays.

What this type of a campaign will do for a book is instanced by Prentice-Hall in the case of "Miracle of the Bells." The Russell Janney novel has sold over 300,000 copies to date, claimed in view of the fact that it's not a book club selection.

More Sports Books

Corinne Griffith, ex-film star, whose husband, George Marshall, has been an honoree in the book world, has done a book on the pro football team which she titles "My Life With the Redskins." The book is being put in September.

Some publishing house, which specializes in sports, has bought Tom Meany's book on "Babe Ruth" upcoming in October forward by Philadelphia sportsman "Samuel Hays" by Ken Smith, the N. Y. sports writer (with forward by Alvin Karpis); Bob McGarity's "Strikeout Story," and Bill Brandt's "Do You Know Your Baseball?" also on the agenda. Brandt is a well-known sports commentator.

Holming Pigeons

John Cecil Holm, co-author of "Three Men On A Horse," and recently represented on the cover of the 1946 libretto of the Broadway Clark hit, "Sweethearts," is having a novel published by Random and Co. July 21, called "McGarity and the Pigeons." Book is a tale of some pigeons. The story takes place in a Sherry-Netherland hotel, and the author, who is a pilot, is a driver of a victrola stationed on the street at the Plaza. Fantasy has been a regular feature in the temporary Broadway people and current fads.

"Pigeons" is Holm's second novel, the first having been "Sunday Best," a series of recollections of his had about his widow to a new play, "Gramercy Ghost," being tried at a Germantown, N. Y., playhouse during Labor Day week. He may act in it himself.

CHATTER

Harris Samuels, former city editor, Milford, Del., Journal, joined Mark Larkin public relations office.

Gene Shefrin, radio fack, has place on Guy Lombardo's penchant for advertising in the Sixth Street magazine.

"Murder in a Lighter Vein," sixth book written by Milton Raison, Pine-Town scripter, is on the stand this week.

Robert M. Miller, formerly ad exec with Esquire, appointed advertising manager of Coronet set literary magazine. He plans to carry advertising in '48.

Harpers has contracted for 47 short stories by Zane Grey novels and short stories in a deal with Stephen Schlesinger, representing the Zane Grey Trust. Two Enterprise properties, Luke Short's "Ramrod" and Nancy Pratt's "Purse of Love," are being pocket-booked by Popular Library. First named gets 20,000 and second 500,000.

Dick Mandel, former story editor for Paramount, has inked a new deal for the series of 12 short stories, the first novel, "Let Me Do the Talking," which is being published in the fall by Doubleday and he is now working on another.

Mark Pennington, agent and adapter and brother of producer Brock Pennington, had a nostalgic piece in last week's New York magazine in a native Emporia (which he revisited for first time in 18 years). Titled "Towns Without Names," piece mainly discussed the late William Allen White's influence on Emporia and the nation.

SCULLY'S SCRAPBOOK

By Frank Scully

Twice in the picture version of "The Hucksters," which shows that Brouse Soap can clean up a book if not a sponsor, Clark Gable threw money away. This is hard for most people to believe.

Gable did it at the beginning of the pic when Aubrey Mather, acting as a valet, refused a tip as too large. To Mather's chagrin, Gable threw the five bucks out the window. He did it again when he was standing at dawn around Washington Market with Deborah Kerr. Here he threw his last piece of change to a huckster like himself—once, however, operating on the curb level rather than high above Rockefeller Center.

Bowtell Oveys the Legend

Cruising through the late Jim Tully's works, I find this tossing away of his last penny was in Gable's character, if a little hard to take in his character's character.

Years ago in Akron, where he started acting, Gable joined his father in the oil fields of Oklahoma, and then left him for a road company playing churches, barns and empty corners. The company got stranded in Butte, Montana. Gable's assets were 25¢.

Soon down to his last nickel, he "vied" sitting up in the railroad's waiting room. He went to the washroom to clean up before buying a cup of coffee. A colored boy cleaned him up.

Gable gave the gent's room attending his last nickel. He spent the rest of the night trying to pawnhandle from Butte to Portland, where his family had friends. Finally a drunk asked him if he was hungry. Gable asked the drunk how he guessed. "Oh, I dunno," said the lush, "everybody looks hungry in this damn town."

That's a Night

The stew said his name was Jack Bates. He blew Gable to ham and eggs, ordered some for self, decided he didn't want ham and eggs, threw it away. Gable's first do-over.

Bates topped this with a \$5 bill and told Gable they'd meet in Portland. Gable rode the rods, and while looking for Bates landed a profit-sharing legit role in Portland. For 14 performances his take was \$2.

From there to "The Last Mile" in L. A. as a long and wondrous story. Tully asked Gable at the top of his success what he would rather do more than anything else in the world.

"Find Jack Bates," Gable replied.

No Tears for Coincidences

This is the only part of the lovely legend which seems apocryphal to me. Finding Jack Bates, any Jack Bates, in fact, would be a pubover for Metro's lampglitters, all of them possessed of better equipment for hunting out an honest man than was Douglas Fairbanks.

Swallowing the story whole, I'm afraid I'd be told next that when Gable threw that five bucks out of a hotel window in "The Hucksters," it fell at the feet of Jack Bates. But I'm prepared to believe the colorful episode in the washroom in Butte. People who are broke and don't want others to know it often put on a show. It seems that something called their pride is involved.

Brave New Metro

Bravest thing attempted by M-G-M's cleanup squad assigned to laundering "The Hucksters" was the taking of the weak last half of Frederic Wackem's book and building it into what they hoped would be a strong opening. But the wide view of an overseas outlook into the widow of a dead general couldn't quite clean up the basic badness of the book.

That a widow, particularly a nice, clean mother of two orphans like Deborah Kerr, could not bear 48 hours away from Gable, and would thus have to fly from NY to LA, might be okay from Gable's angle, but it would be a very bad idea for the studio, for much longer periods as an army wife. Even women learn restraint with training and this gal had plenty.

Dice Jackerys Blow Tops

Matt Weinstein of the L.A. News says there is an inventor with a gadget which automatically turns out commercials. The race to suppress this should speed up. Weinstein says he has seen the thing. He holds to a more logical view that they are merely Earl Wilson's fables gags, which are more likely to keep out the moth, only to have them caught in a cyclone.

A fighting book about baseball's judge

JUDGE REIDS

AND 25 YEARS OF BASEBALL

By J. G. Taylor Spink
Publisher of The Sporting News

BILL CORUM (N. Y. Journal-American) says: "A good job . . . a book that no real baseball fan should be without."

JOHN LARDNER (N. Y. Times Book Review) says: "Largely sympathetic and wholly free of rancor . . . Mr. Spink extends his 'twenty-five years of baseball' to nearly thirty, and mixes few of the highpoints of the sport's great and colorful career between wars . . . a good piece of work and a useful addition to the literature of baseball and of show business."

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Three Boys
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JOHNNY MOORE'S Three Blazers

* Latest One-Nighter Grosses

Atlanta, Ga.	\$5,408.33
Norfolk, Va.	3,393.88
Cleveland, O.	2,418.20
Jacksonville, Fla.	2,375.93
Raleigh, N. C.	2,781.67
Philadelphia, Pa.	2,999.86
Indianapolis, Ind.	2,876.19

* Theatres

Paradise, Detroit. . . .	Regal, Chi. . . .	Royal,
Balto. . . .	Apollo, N. Y. . . .	Howard, Wash.

* Records

DRIFTING BLUES, over 3 MILLION
NEW ORLEANS BLUES, over a MILLION

* Popularity Polls

BEST RECORD OF THE YEAR — The Cash Box
(Drifting Blues)
2nd AMONG YEAR'S TOP SINGING AND IN-
STRUMENTAL GROUPS ON RECORDS ON THE
NATION'S JUKE BOXES — The Billboard

* Night Clubs

Rhumboogie, Chi. . . . Sportres Music Lounge,
Det. . . . Billy Berg's, Hollywood . . . Club Ball,
Wash., D. C. . . . Club Bengasi, Wash., D. C.

* EXCLUSIVE RECORDS

SCREEN

RADIO

MUSIC

STAGE

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VOL. 167 No. 7

NEW YORK, WEDNESDAY, JULY 23, 1947

PRICE 25 CENTS

TAFT-HARTLEY LABOR LAW SPURRING ACTOR UNITY IN '1 BIG UNION' BOOST

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The actor's "one big union," banded about for years, is getting its biggest shot in the arm currently by a realization of all unions that they've got to stick together if they're to negate the effects of the labor-restrictive Taft-Hartley Law. The parent talent union, the Associated Actors and Artists of America, plus its affiliate unions, is giving its strongest consideration so far to the combined single-union idea. Their premise is that the actor can achieve his greatest victory in the current emergency by a stress on unity of all talent.

There's a strong possibility that the wedding of the talent unions will eventuate during the coming session. Much time and effort have been devoted to the planned merger of the actor unions during the past few years but what, seemed to be an irreconcilable differences prevented consummation of the idea. It was once proposed that there be an overall expansion of Equity to take in performers from all fields, but because each individual union preferred to retain its identity, the plan was tabled. Equity originally had jurisdiction in the other fields, except in vaude and nightclubs.

Expressed opinions are that the talent groups may be forced into a combined union, and it's figured in some quarters that such a setup would not only be economically sound but a tactical solution to many provisions of the new law.

Market for Services Of Screenwriters Seen Frozen at Low Ebb

Screenwriters are complaining that the market for their services is not at a low point but seems likely to be frozen there. Screen Writers Guild execs say that writers currently employed by major studios are compared with 385 in June of 1946. Number working for studios is now 178 which, Guild says, is up about 10% over July, 1946. "It is that top-bracket writers," says one, "who previously have done a job or two on majors and then pulled out, are now staying on. Studios are showing stronger tendency to pick up writers, result is that scripping work is in danger of being limited to small group."

"The guild membership totals more than 1,000 but of that number at least 300 are generally unavailable for assignment."

Breather for 'Electra' Pic

Final version of Eugene O'Neill's "Electra" will have an intermission, the first since "Gone With the Wind." RKO picture will run three hours, because of O'Neill's refusal to cut.

Levant as Disk Jockey?

Hollywood, July 22. Eying by name performers of disk jockey situations to harvest some of the hot coin being tossed around in that field, took Levant as a work. Oscar Levant is reported interested in a disk stint—but in the lounge field.

William Morris agency is reping Levant in the expanding field of disk spinners. While Levant probably wouldn't be the first to ride herd on a stack of highbrow platters, it's very probable that he would be the first name in that field to turn to such a chore.

Removing Major Cause Won't Kill U.S. ASCAP Suit

Though the American Society of Composers, Authors and Publishers has not yet been served with papers in a suit instituted a month ago by the U. S. Department of Justice charging ASCAP with being a monopoly and participant in a "world-wide cartel," ASCAP chiefs do not expect the action to be dropped.

Suit is based partially on the Society's membership in the International Confederation of Authors and Composers, and because of this and ASCAP's advance knowledge of the suit, its representatives resigned from the ICAAC in London the same day the Government suit was filed in N. Y.

Though ASCAP's move ostensibly eliminates a major portion of the Government's complaint, the Society's attorneys, in a move, say (Continued on page 43)

L'VILLE DISK JOCK LOYAL TO JAILED FAN

Louisville, July 22. "Kentucky Call" disk jockey, Jim Lounsbury, who was arrested at five a.m., proved his loyalty to a fan last week when Norman "Willie" Ramsey, of Lebanon, Ky., about 60 miles from Louisville, was jailed for tuning in too loudly on the show. Ramsey's neighbors had complained to the gendarmes.

When Lounsbury arrived with two other WBS staff members, he was greeted by Ramsey, who is slightly hard of hearing, with a pair of earphones. By attaching them to his radio set, the fan can listen to his favorite record without disturbing the neighbors. Lounsbury is an admirer for the 34.65 fine he paid in police court, and made a recording of the police chief talking over the episode with Ramsey, which he intends to play on his air stint.

Show business is looking back over its shoulder and finding public nostalgia one of its biggest box-office factors. The American public, keyed up by four years of war, has been seeking escapist in the jammed-up feeling by digging deep into its chest of souvenirs. Producers in all phases of the entertainment industry have gambled on nostalgia, or show business of the past, and found it pays off in solid sugar.

Best example is the comeback of a Jolson. Bulwerized by Columbia's filmization of "The Jolson Story," in which he sang many of the songs he made famous years ago, Jolson has again emerged as one of the top names in show biz. His Decca album of recordings was in history to go over the 1,000,000 mark in sales.

Without benefit of his own radio show, Jolson raised the Hooperatings of every show on which he guested and after being pursued by every top-selling sponsor and ad agency in the industry, he was finally corralled to star on the "Kraft Music Hall" next fall. In addition, he's now planning a sequel to "Jolson Story" in which he hopes to play himself.

Success story inherent in the nostalgia (Continued on page 18)

Ed, Keenan Wynn 15G Air Package

The Philip Morris programming plans for the fall, in a state of flux at the moment, reportedly find the ciggie giant washing out on the Ed Keenan (father and son) Wynn program and eyeing a new \$150,000 weekly comedy package starring Ed Keenan (father and son) Wynn. Wynn has been packaged by A & S Lyons agency, with the high talent bid said to be the only factor holding up negotiations. Such a deal would mean loss of the account by Milton Stone, which had the Berle show, to Cecil & Presbury agency. NBC is also interested in packaging the Wynns for a comedy program.

Ed Wynn is currently around New York, staying close to the two-way mental at the Hotel Mayflower, according to plans now in progress.

The Chinese and Grand ballrooms of the Mayflower would be his headquarters for the occasion. President Truman is expected to attend.

Kate Smith Sez Nix

It's not exactly a trade secret that General Foods and Kate Smith, after an association of many years via her CBS programming, parted under far from amiable circumstances. Miss Smith checked off her two GF programs several weeks back.

But just how serious the split has become is revealed in the fact that GF wanted to join as a participating bankroller in Miss Smith's new co-op nighttime show on Mutual. Miss Smith said "no dice."

'Jukebox' Tele Impractical, Sez Farnsworth Prez

Chicago, July 22. Arguments over practicality of "phone vision" again made the rounds last week when E. A. Nicholson, president of Farnsworth Television and Radio Corp., assailed the "jukebox" television scheme of Euclid McDonald, president of Zenith Radio Corp., before the concerned members of the Farnsworth distributors convention.

He branded "phone vision" as impractical and unnecessary and called McDonald's contention that television must have a jukebox as the "same old bogey of early radio days." He cited the fact that "the free program system of radio has proved fully successful and satisfactory to all concerned, including the advertiser who pays the bill."

(Continued on page 42)

'ANNIE,' 'FINIAN,' 'BRIG.' PAY INVESTORS FULLY

"Annie Get Your Gun," "Finian's Rainbow" and "Brigadoon"—Broadway's musical leaders, will have fully refunded the investments to their backers. Latest to come out of the clear was "Brigadoon," checks in full being distributed over the weekend. Payoff on that show, one of the fastest on record, it having more than recaptured its total cost by the end of the fourth month.

"Brigadoon" cost \$171,000, though \$300,000 was put up by the backers. On balance, a sinking fund amounting to \$242,000. Disbursements from now on will be capital profit. "Finian's Rainbow" and "Annie Get Your Gun" have been in the box office six months, and will recapture all of its \$220,000 investment in August. "Annie Get Your Gun" is now in production, but started registering actual profits last May, a year after the premiere. Show, which cost \$340,000, was backed by 20th-Fox, the other brace having individual investors.

Sudden emergence of Eric Johnston as a possible vice-presidential running-mate to Gov. Thomas E. Dewey in the 1948 election is viewed approvingly in the film industry. It's felt that the chance of the Motion Picture Assn. presy's holding high office gives him added stature in his current dealings on the industry's behalf here and abroad.

Johnston is due back this weekend from a six-week tour of Europe. Free by politics in his home state of Washington to have him turn with Dewey wasn't disclosed until the end of last week. Industry toppers regret that the publicity didn't come sooner, as it would have been exceptionally helpful throughout all of the European tour.

Aside from the benefits derived from reference shown to the NPA chief because he might become an influential Government figure, the industry has always looked on Johnston's political ambitions with a somewhat jaundiced eye. There's been a feeling that a move has been so conditioned by his hope of high office that his first thoughts haven't always been of the industry that pays him \$100,000 a year to look out for its interests.

On the other hand, while Dewey, Harold E. Stassen, Gov. Earl Warren of California and other would-be chief executives have been touring the country and confabbing with local politicians like mad, Johnston has appeared—on the surface, at least—to have been inactive on the 1948 (Continued on page 43)

91 Subpoenas Out In Washington Quiz Of Hollywood Strike

Washington, July 22. A minimum of two weeks of hearings on the long, dragged-out Hollywood jurisdictional strike will be conducted by the House Labor committee, which opens an investigation of the situation on the Coast Aug. 4.

Rep. Carroll Kearns (R., Pa.), chairman of the sub-committee, reveals that 91 subpoenas for the hearings are already out and that virtually every important figure connected with the rowing studio unions, as well as studio execs, will go on the witness stand. "We will sit at least two weeks of sessions," he ex- (Continued on page 2)

Nickel Quiz Kidder

Chicago, July 22. Telecon Corp. of New York has introduced a new machine at coin-machine show here. New nickel lure looks like a jukebox and takes coins like a juke box, instead of giving a selection of tunes, offers a choice of quiz-kid questions to answer. Per nickel, box offers five questions. There are 60,000 different mental-quizers to the accompaniment of flashing red and green lights.

Films' \$1,130,000,000 Set Pace For Amusements in '946 Income

Washington, July 22.

Motion pictures maintained their high margin as kind of American amusements last year, on the basis of national income statistics issued last month (20) by the U. S. Department of Commerce.

Here is the story of the amusement industry, as told in government figures.

During 1946, \$1,130,000,000 of the national income came from radio broadcasting, and \$450,000,000 from other amusements and recreation. Figures in each of the three categories was an all-time high, the previous records having been set in 1945.

Last year the public spent a record-busting \$7,942,000,000 on every type of recreation and amusement, of which spectator amusement drew a gate of \$1,668,000,000. There is no breakdown available yet on how much went to film houses, but on the basis of similar figures for previous years, the picture theatre probably took in about \$1,350,000,000 of the total. Legit and opera together got another \$400,000,000, and professional sports probably generated well over \$400,000,000.

Last figure includes admissions to horse and dogtracks but not the take of the pari mutuel machines, which estimates are estimated at \$160,000,000 more. College football drew a bigger take than generally \$100,000,000, and basketball \$48,000,000, to \$50,000,000 last year, better than even pro baseball by more than a two-to-one margin.

Rest of the recreation expenditure went to such varied things as books, traveling, dancing, and sports, boating, purchase of musical instruments, photography, etc.

Of the \$1,000,000,000, instance, was spent by the public last year in the purchase of musical instruments, including radio, gramophone and records. Another \$100,000,000 went for magazines, newspapers and books.

In 1946, all branches of the film industry put out a whopping \$706,000,000 worth of pictures, which was well above the \$550,000,000 of 1945, the previous high. The broadcasters put out \$100,000,000 for that purpose last year, while the total for all other amusements and recreation came to \$468,000,000. In other words, pictures alone paid out more money than even combined amusements combined. In addition to the above, pictures spent another \$100,000,000 for other amusements, employment compensation, workmen's compensation, etc., while radio put \$90,000,000 in title, and the remaining amusements and recreation paid \$130,000,000.

Time Magazine Corporate \$218,000,000.

Before taxes the corporate profits of pictures last year hit an astronomical \$310,000,000. Federal and state taxes, a very nice \$190,000,000 remained, of which \$74,000,000 was divided out to investors. In addition, the industry kept for itself a plush provision of \$116,000,000 in undistributed profits.

Producing pictures before taxes were \$710,000,000, equaling the high of 1945 in 1944. After taxes, this fell to \$420,000,000, substantially above the \$250,000,000 of 1945, the previous high. The broadcasters paid out more than \$150,000,000 last year, greatest in the industry's history.

In the other amusements, according to the Commerce Department figures, the corporate profits before taxes were a record-breaking \$70,000,000 last year, far in excess of the \$38,000,000 after the federal and state taxes. A \$15,000,000 melon was given to stockholders.

The various unincorporated enterprises in the picture business had an income of \$100,000,000—also a new record—last year. Unincorporated broadcasters had a total of \$2,000,000, and the other branches of amusement, income of the unincorporated was a terrific \$165,000,000.

Miss Darnell in Swiss Alps

Zurich, July 13.

Combining business with pleasure, Linda Darnell, recently arrived from Paris, took in a vacation reception here as the film festival.

She now is vacationing at the Swiss mountain resort at Zermatt.

Garden party. Miss Darnell was arranged by Bob Fox. Later, she went to Locarno for the premiere of "Daring Clementine."

Little Miss Marker's Gonna Have a Baby

Hollywood, July 22.

Shirley Temple reveals she's expecting a baby, says a friend, a friend advised David O. Selznick, to whom she and her husband, John Agar, are under contract, that she would continue working as long as possible.

Temple is now on loanout to Argosy Pictures for "War Party."

Benny Heads Group To Provide Shows For Disabled Vets

Chicago, July 22.

Headed by Jack Benny, a new Hospitalized Veterans Foundation has formed plans to assist the needs of the functions of the wartime USO whereby it will arrange entertainment for disabled vets in nearly 200 nationwide Government hospitals and veterans' homes.

The organization is a group of traveling units for the hospital circuit.

Non-profit, non-sectarian and non-political, the foundation was organized with showbiz figures as Eddie Cantor, Perry Como, Herbert Marshall, Joseph Cotton, Art Linkletter, Sophie Tucker, Larry Adler, Walter Catlett, and George Vallee and Sammy Kaye, among others.

Board of directors is composed of some 60 prominent American and all business fields and all sections of the country.

F.A.'s Up 35%

Hollywood, July 22.

Film players were 35% more active in entertaining at veterans' hospitals and charitable events during the first half of 1947 than they were for the corresponding period last year, according to George Murphy, chairman of the Hollywood Co-ordinating Committee.

Half-annual report discloses a total of 1,212 parties.

Sen. Taylor Uses 'Harvey' to Rib Morse

Washington, July 22.

Senator Glen H. Taylor (D., Ida.), formerly in showbiz, ribbed the actor to the stage for picture-making examples, in his speeches on the floor of the House.

"The Harvey" is the latest to be used.

On the other day Taylor was ribbing Senator Wayne Morse (D., Ore.), one of the most liberal of the Republicans, who believes there are quite a few other liberals in his party.

"The Senator from Oregon," said Taylor, "has repeatedly used the expression, 'We Liberal Republicans.' I think the Senator has a sort of a turn to the stage for picture-making examples, in his speeches on the floor of the House. He likes to talk about them, and I suppose in his estimation they are a lot better than the ones we bare faces, 'Harvey' just isn't there."

Blanchard-Davis Pic Winding Up

Hollywood, July 22.

"On Parade," Doc Blanchard and Gloria Davis football picture, being produced by John W. Rogers and Harry Brown under Broderick Johnson for Film Classics release, is scheduled to wind up next Monday after a 16-day shooting.

Started July 15, it's being rushed through the editing and the Point pigskin stars both to Army duties and to hit screen in time for the fall season.

Budget on picture is close to \$400,000, with Blanchard and Davis reportedly cut in for \$50,000 apiece.

Pix Again for Bev Bayne

Hollywood, July 22.

Silent film star Beverly Bayne returned to pix after 20-year absence, for Mark Hellinger's "The Naked City."

Bayne has been in legit and radio work in N. Y. for past 10 years.



266th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1947"

El Capitan Theatre, Hollywood, Cal.
"I can't remember having enjoyed a show more."

Cary Grant.
Conning song, "Baby Face," a Ken Murray production, featuring Barton's Birds, Republic release in Tucson.

H'wood Plugged Twice in Congress

Washington, July 22.

Two top film industry plugs went into the Congressional Record last week when they will be able to help counteract the sour impressions of Hollywood held by some members of Congress.

Warm commendation for Warner Bros. historical color concert was read into the Record by Senator Edward Martin (R., Pa.), who commented on the series about a few years ago and now being revived:

"This is a good time to take note of these fine productions. World affairs are in an uncertain state, and there is a tug-of-war between our kind of country and communist dictatorship. Our people tend to take America for granted, and the newspaper advertising executive and the heroism and sacrifice which went into making these pictures."

"So I am glad that this splendid series of motion pictures is available. It is proper and fitting that Warner Bros. should be commended here in the United States Senate for this wise and valuable contribution to citizenship. It is an outstanding example of the kind of service that motion pictures can render to the nation."

Two days earlier, Rep. Gordon L. McGough, of the Hollywood district, inserted in the Appendix of the Congressional Record the following advertisement, which was delivered on "the motion picture and the world today" before the newspaper advertising executive and the heroism and sacrifice which went into making these pictures.

"It is good to know that one of the great leaders in this industry fully realizes the tremendous influence that motion pictures have upon the public mind and character, and that the motion picture industry carefully scrutinizing and protecting its own releases to protect the public welfare."

"Clean wholesome motion pictures can do a great deal of good."

BBC Gets a Comm'l

London, July 22.

Benson lighters will get some free publicity in America when the next Saturday (26), when the British network picks up Mutual's airing of 20 Questions. Benson will appear as that Jack Train, English comic, currently visiting the U.S., who sits on the panel of 20 questions.

Questions will be guessing on the program.

BBC will knock off the pickup while the commercials are being edited. Benson will edit out the giveaways of Benson lighters during the quiz session.

N. Y. to L. A.

Ann Corio
Thea Blacker
W. Ray Johnston
Beverly Brown
Cian-Carlo Menotti
Sigmund Romberg
Lew Wasserman

Arrivals in New York from Europe

Joseph Auerbach, Eric Johnston, Charles Lemas, Alexander Lieberman, Grad Sear, Joseph Sirinsky, Helen Van Tongeren

Hello Eddie, This Is George...

Eddie Cantor has learned how not to have a vacation.

George Jessel, en route to San Francisco to hype the opening of his 20th-Cox production, "I Wonder Who's Kissing Her Now," went to say goodbye to Cantor in New York. Cantor stayed over for six shows a day. Thank Heaven I'm through for a while, not going to do a stitch of work until my radio program starts in September.

Fun going to Lake Tahoe and just taking a vacation.

"Why don't you ride with me as far as Frisco," said Jessel, "and go to Tahoe from there." So they left for San Francisco.

That night there was a dinner at Jessel's hotel. Cantor stayed over to make an after-dinner speech. Jessel said, "That was awfully nice of you, Eddie. Have a good sleep and go to Lake Tahoe in the morning. I'll get up with you before dawn, have an 8 o'clock broadcast."

The following morning Cantor did the 8 o'clock broadcast with the building. Cantor stayed over to make an after-dinner speech.

"That was awfully nice of you, Eddie," said Jessel. "Now I gotta go to the theatre and do five shows—and you're going on your vacation."

"I'll walk as far as the theatre with you," Cantor replied. He did five complete shows.

Jessel left for New York. By mistake he says he took Cantor's vacation bag, with the bathing suits and sunhat. At last reports, according to Jessel, Cantor was still on the stage in San Francisco.

H'wood Subpoenas Deter Copyright Hearings Until Next Winter

Continued from p. 1.

plained, "I expect to have such top leaders as Walsh and Sorrell before us to tell their sides of the story."

Other developments:

1. Kearns will have James C. Petillo here this week for a private conference on getting the American Federation of Musicians straightened out with the music educators. The invitation to Petillo went out last Thursday (17).

2. The probe on the Coast will go intensively into the contracts between producers and the Writers Guild. Kearns wants to determine basic responsibility for the inclusion of the word "striking" in the contracts from television. Kearns wants to find out whether it was wholly the fault of the writers, or the studios, afraid of the competition of video, are trying to stymie the competition.

3. Father George Dunne, West Coast priest, was in town last week, seeking a solution to the studio strike. He conferred with Kearns and Rep. Fred A. Hartley Jr. (R., Calif.), chairman of the subcommittee on which mediation may be attempted. Dunne proposed several points on which mediation may be attempted.

4. Kearns is trying to persuade Hartley to sit on the Coast with the studios.

5. The Labor sub-committee, contrary to some reports, does not intend to ask the House Un-American Activities Committee to look into the studio strike. "As far as I am concerned," said the committee, "I feel there is probably more from the Un-American Activities Committee to investigate among the Hollywood high-salaried people than among the labor group. If we find any communist in the course of what we shall bring out. However, that is not why we are going out there."

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Don Airl to Europe

By Golenapal, Sonja Henie, Gregory Ratoff, Dario Salvi, Lisa Sergio

Everybody says

RKO
PRESENTS

ROBERT SUSAN
YOUNG ★ HAYWARD

JANE
GREER

in

They Won't Believe Me!

with

RITA JOHNSON • TOM POWERS

Directed by IRVING PICHEL • Produced by JOAN HARRISON

Screen Play by JONATHAN LATIMER • Based on the Story by GORDON McDONELL



**NATIONALLY ADVERTISED TO MORE
THAN SIXTY MILLION CIRCULATION!**

... including Life, Look, Saturday Evening Post,
Collier's, American, True Confessions, True
Story, Fan List and the 44 important Sunday
newspaper supplements of American Weekly
and This Week.



it's a TOP-MONEY show!



Hollywood Reporter Says It!

"Pulls no punches . . . very ably directed and stalwartly performed."

Daily Variety Says It!

"Rates as moneymaker . . . Smash finish will leave audiences talking."

Boxoffice Says It!

"Slick and brittle, with an emotional wall-top that will have the customers tense with interest and suspense . . . Rates high . . . Gold-assurance of plenty of business."

M. P. Herald Says It!

"Tense and exciting . . . climaxed by a spectacular conclusion . . . Many dramatic moments, well presented by able performers."

M. P. Daily Says It!

"Suspense thriller in the Hitchcock tradition . . . Highly polished, well-stocked with names . . . aimed at sizable grosses."

Film Daily Says It!

"Has names and performances to lift it well over mark . . . Unfolds in solid, engrossing style that mounts to sharp, exciting conclusion."

The Exhibitor Says It!

"Absorbing drama . . . holds interest all the way . . . rates with the better entries of its kind."

The Independent Says It!

"Good performances, high production values and a strong, surprise finale."

Film Bulletin Says It!

"Exploitable and suspenseful . . . engrossing character study."

Showmen's Trade Review Says It!

"One of the most suspenseful and thrilling dramas ever to come out of Hollywood . . . Should be a humdinger at ticket windows, coast to coast, large houses or small."

THE FILM BUSINESS

UA in Middle of Distrib Situation Involving MPEA on Foreign Rights

Contracting of foreign rights to the same picture by the two different distributors at the same time has United Artists currently in the middle of an embarrassing situation. Motion Picture Export Assn. and Jacques Grinfield, indie dealer in foreign rights, both maintain they hold identical rights from UA for an identical group of 39 films.

There was some talk last week of the MPEA's bringing suit for a declaratory judgment to insure it exclusive rights to films since its contract preceded that of Grinfield. It appears almost certain at the moment, however, that UA will be able to reach a settlement with Grinfield and obviate a legal battle.

Films involved are wholly owned by UA rather than by its indie producers. They include the 12 company bought from Foxbat when it was short of product a few years ago, some Hopalong Cassidy westerns and 17 titles made by Walter Wanger. Wanger's unit at UA, before he moved over to Universal, owned 50% of the rights in the films. When he left, UA took all the negatives and Wanger got \$250,000 and all the unproduced titles.

Upon formation of the MPEA after the war by the major companies to distribute the product jointly in 13 countries, UA signed with the association. It couldn't sue the pix for indie producers without their okay, but it did automatically commit to once the 39 films which it itself had bought from MPEA began making plans to distribute a number of them.

Just last January, when negotiations were on by UA partners Charles Chaplin and Mary Pickford went out the title picture, Grinfield and Selznick, it is understood that cash was required. Apparently as result of this arrangement, the fact that the 39 pix were committed to MPEA, and an offer for them was accepted from Grinfield to give the company the needed cash.

Grinfield paid \$800,000, plus a guarantee of a percentage of his income. Not having any distribution facilities himself, he immediately began seeking the rights to the films in various countries. His contractees and the MPEA suddenly began to quarrel over the rights. Grinfield has since stopped dealing in those countries where he hadn't already closed deals.

He has expressed himself as sympathetic to UA's position and anxious to come to a compromise with the company so that no legal battle can be avoided. An agreement can perhaps be reached giving him rights to countries other than the 13 covered by MPEA, although it is probable that UA will have to return part of his purchase price or otherwise compensate him for the rights he gives up.

Fulton, B'way Legitier, Goes Films on Aug. 13; Would Return to Shows

Fulton theatre, Broadway legit house whose conversion to B'way was delayed through lack of product, will itself in a tenant this week in J. Arthur Rank's B'way Theatre.

Teatimecolor British-import work in J. Arthur Rank's B'way Theatre. Legitier Aubrey Kerr, Pic distributed by Universal, will present the new legitier Aug. 13 under a deal closed with Robert W. Dowling, proxy for the City Investing Co. and William J. Heinemann, sales chief for U's New York unit.

Conversion to celluloid may not be a permanent policy of the Fulton, according to Maurice Maurer, theatre's managing director. Structural changeover is such, he said, that Fulton can swing back to live legitier at any time.

The Fulton's policy will be to operate as a legitier so long as it's profitable and to revert to legitier if something better than that line comes along.

Pictuers will want a large sign which will plug the film. The film tenants don't erect a large sign, after said, then it would be sold for commercial ads.

Reps Douglas in Paris

Hollywood, July 22. Jackson Leichter, personal rep for Metro Pictures, planned to Paris to set deal for the 10 in film there.

Leichter had been 10 days huddling with Douglas on offer made by J. P. Frosenal, proxy of French Motion Picture Producers Assn.

Schoenstadt Gets Top Time, Refuses Cash, in Chi Suit

Chicago, July 22.

Peculiar settlement, possibly the first of its kind, has been reached by the majors and H. Schoenstadt & Sons, Inc., operator of the Pleadcity theatre, in winding up an anti-trust triple-damager against the distributors.

Instead of the usual cash bail, Schoenstadt's house for the next three years is going to get A playing time in its sector in place of former subsequent runs.

An added factor which makes the deal a juicy one for the operator is a provision that the majors will serve the Pleadcity, first-run, at the same rentals which the house previously paid for subsequent-run pictures.

Warner's Arlon and Balaban & Katz's Tower, Tirol and South Town were given the illegal break on pix complaint. Schoenstadt took a long-range viewpoint in pacting the current terms of settlement. Majors had offered him \$250,000, or thereabouts, to drop his action, a proposal he refused.

Schoenstadt had him maintaining that a \$1,000,000 verdict by the courts was a reasonable expectation.

Suit charged distributors with discrimination on runs from 1937-1942. Warner's Arlon and Balaban & Katz's Tower, Tirol and South Town were given the illegal break on pix complaint.

Reissue of '35 Jolson Pic Fizzes in Bid To Cash in on 'Story' B.O.

Warner Bros.' efforts to cash in on the demonstrated b.o. strength of "The Jolson Story" (Col) by reissuing a 1935 Al Jolson starrer has fizzled. Company, after trial engagements of "Go Into Your Dance," has abandoned the film in the market.

It likewise has abandoned the idea of reissuing the James Melton production "Sing Me a Song," which was twinned with "Dance" in the tryout dates.

Instead of the dogpaw, Warner has decided on another pair of reissues, "Marked Woman" and "The Sign of the Cross," starring the Strand on Broadway Labor Day for two weeks, with the house dropping the picture after the second week.

Dual bill then hits the RKO circuit in New York.

"Marked Woman," originally released in 1937, stars Betty Davis and Humphrey Bogart. "Destiny," which appeared in 1939, has John Garfield and Patricia Lane leading the cast. Strand booking has been set despite weak bid by another exhibitor.

WB releases earlier this year. They were "The Sea Hawk" and "The Sea Wolf." Bill did nothing to draw the audience, but failed to draw at the Strand Broadway flagship, which dropped its in-person house.

There are several reasons behind the Strand booking despite the lack of success of the previous film. One is that the film rental is all gravy, since cost of the pic has long since been recovered. Another is the prestige of the pic for later runs is greatly enhanced by the Broadway run.

44 E. REAR RELEASE, BUT UP Van Upp at Col.

By MIKE CONNOLLY

Hollywood, July 22. Greatest number of color pictures in history is awaiting release, despite some highly publicized shenanigans. And there's another folk linked to go before the cameras this year. There'd be a lot more than the 44 at the wire, the 12 in production, the 31 for which commitments have been secured, and the eight on the "may-be" list for lending this year, but those commitments are still pretty hard to get. Lack of equipment is still the big drawback.

The 44 linked for release the remainder of this year and the early part of next, include 28 in Technicolor, 10 in Cinecolor, five in Trucolor and two that were shot in Vitacolor, but were processed by Vitacolor when the Vitacolor plant closed and cut out prints. The first meet Columbia's release schedule. These latter two are "The Return of Dr. T. and Mr. B." and "Last of the Mohicans."

Pix now before the lens include 10 in Technicolor and one in Cinecolor. (Continued on page 25)

Mono Deal Nears For Mex Selznick Distrib

Deal is close to the ink stage for handling the Selznick production in Mexico by Monogram. It was emphasized by the Selznick Releasing Office that the deal is not final, however, that the arrangement is for physical distribution only. SRO's own organization will be in charge of sales.

Selznick's sales rep in Mexico is Alvin H. Schuler, who is working in Metro's staff there. He works under Manny Reiner, Latin American sales rep for SRO.

"Blitz" openings similar to those in this country, are planned for SRO's "Due in the Suez" in Mexico, Sept. 12. Preem will be in four houses for four weeks, then two houses for two weeks, then two other houses for two weeks and finally 11 houses for as long as they can run.

Briefs From the Lots

Hollywood, July 22. Production unit on "Mark Hellinger's "Naked City," currently filming the story on location in New York, is slated to return to the Coast Aug. 1 for four weeks of additional shooting.

Following the pattern set by David O. Selznick's "Portraits of Artists and the Craft," the studio last week after lending most of the film in the lot.

"The Ends of the Earth" is the new tag on "Assigned to Treasury" at Columbia. Peggy Cummins stars. Margaret Tracy is the new film bow in "The Sign of the Cross" at Columbia. — Josephine

Republic's "The Fabulous Texan" has more than 100 speaking parts but only three females in the cast. "The Ends of the Earth" is the new tag on "Assigned to Treasury" at Columbia. Peggy Cummins stars. Margaret Tracy is the new film bow in "The Sign of the Cross" at Columbia. — Josephine

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Pressing Demands 'To Save' Force Yates to Issue Ultimatum to Prods.

By MIKE CONNOLLY

Hollywood, July 22.

Seven year writer-producer pact with Harry Goetz, who is now at Columbia. New contract replaces old deal, which had two years to run.

She first joined Columbia five years ago to write Rita Hayworth musical, "Cover Girl."

Yates, H. Goetz Parry Again Rep. Policies

Battle between Harry Goetz and Herbert J. Yates over management policies pursued by Republic will be continued today (Wednesday) at the annual stockholders' meeting of Associated Motion Picture Industries, Inc., in Wilmington, Del. Associated is a holding company, the principal assets of which are Republic's stockholdings.

Goetz, as a major stockholder and director of Rep., has been taking strenuous objection to certain activities of Yates as proxy. Goetz is also a major stockholder of Associated, holding 39,000 shares of the total of 189,000 outstanding. Associated owns 175,000 shares of Republic, or slightly under 10%.

As a result of the dispute between Yates and Goetz, latter is not up for reelection to the board of Associated. Goetz is understood to have the tickets to have his name placed on the ticket on the proxy of Associated, inasmuch as his stock holdings in Associated aren't sufficient to give him any power in its operation in any capacity.

Associated dropped from the past year's directorate is Samuel A. Adamson. This is a personal matter, however, and has no connection with the dispute between Yates and Goetz. (Continued on page 25)

Hollywood, July 22. With the Harry Goetz interests pressing heavy demands for the trimming of Republic's production costs, Herbert J. Yates, company proxy, is laying down the law to Rep. producers. After informing his producers that because of business conditions he was placing an absolute budget limit on all pix, Yates has made a first move by cancelling the producer-director contract of Alfred Santell.

Fact was wiped out after negotiations between Santell and Yates didn't pan out. Frank Borzage has received a warning to have all other producers, that they must either stay within their allotted budgets or leave.

Yates statement of a new policy was made after summoning all producers to a studio luncheon. Reportedly his action is in response to a Goetz-Borzage ultimatum that costs must be cut or there'd be further fireworks.

Yates is on the spot since he's been informed by Yates that he must stay within bounds of the weekly figure of his budget. It is reported to be \$250,000 per picture, without Borzage's drawing account or certain other expenses he may incur.

It's understood that Borzage has an on-the-line contract, which gives him free rein in filmmaking. Start of his next film, "Crosswinds," has been postponed. Yates has said he has further talks with Yates. Reportedly, he's disappointed with the way the company is running its films.

Yates flatly to his producers is that if they went ahead with a budget, they would be expected to leave the lot. Santell's deal with Rep called for two weeks of his picture. Yates has said he is disappointed with the way the company is running its films. Yates flatly to his producers is that if they went ahead with a budget, they would be expected to leave the lot. Santell's deal with Rep called for two weeks of his picture. Yates has said he is disappointed with the way the company is running its films.

Bill Rodgers to Probe Canadian Problems At Metro Toronto Meet

Metro veepee over sales William F. Rodgers and assistant sales manager Ed Aaron will get their initial firsthand information since before the war on Canadian sales problems when they attend the annual meet of Metro's Canadian sales force in Toronto Aug. 12-13.

Meet is the first general assembly of all Canadian branch managers and salesmen held in many years. Henry L. Nathanson, exec of Regal Films, Metro's Canadian affiliate, and Ted Gould, general sales chief for Canada, will be in Toronto for two days' huddles. Also slated to attend from Metro's homeoffice are Jay Lewis, assistant to the president, and legal departments; Irving Hellmuth, home office assistant on Canadian sales; and William Capone, assistant exhibitor relations chief and editor of Metro's Distributor.

With Canada still selling via blockbooking, Rodgers and Aaron reportedly believe it will be a good idea to have a firsthand look at how the system has worked there since it was outlawed in the U. S. Aaron will check with William Capone on whether the decree will affect distribution in Canada. It's also considered whether the effect of interchange of ideas on sales, as well as ad-publicity methods.

Flacks OK CSU Break

Hollywood, July 22. Screen Publicists Guild voted 160 to 115 to secede from the Conference of Studio Unions. Other groups in the CSU in 1945 in recent months were the screen story analysts, the studio janitors and electricians.

Two factions of SPC have been at the same time the studio strike in 1945, and the Guild did not vote to support it.

THE BOYS ARE REALLY GOING PLACES
WITH PARAMOUNT'S TWO "SWEET"

Pauline

THE PERILS OF

Topping "Blonde" and "Brunette"*
business in Philadelphia, Kansas City,
Boston, Atlanta, Minneapolis and
scores of other spots ... and

**SHE'S MAKING THE N.Y. PARAMOUNT
"THE HAPPIEST SPOT ON BROADWAY"**

—N. Y. World-Telegram

because she's

"A KNOCKOUT!"—*Mirror*

"A BONANZA!"—*PM*

"A HONEY!"—*Journal-Am.*

"SOMETHING TO SEE!"—*Herald Trib.*

"WONDERFUL!"—*Telegraph*

**"DISPLAYING GREATEST STRENGTH
OF ALL CURRENT RELEASES,"** says *Variety*

in July 16th Weekly National B.O. Survey



"THE PERILS OF PAULINE"
In Technicolor
Starring **BETTY HUTTON and JOHN LUND**

with **BILLY DE WOLFE • William Damarast**
Constance Collier • Frank Faylen

Directed by **GEORGE MARSHALL**

Screen Play By **P. J. Wolfson and Frank Butler** • Produced by **Sol C. Siegel**

*"Incendiary Blonde" and
"My Favorite Brunette"

HEARTS"!

and DEAR Ruth



GUS H.
EXHIBITOR

It's the truth . . . there never was a gal like "Ruth" . . .

Her 2nd week in Kansas City topped "California" by 30% — and "Two Years Before the Mast" and "Calcutta" by even bigger margins! . . .

Her 28th day at N. Y. Paramount was only 7% under opening day . . . and she broke the all-time 4th of July record in her 3rd week!

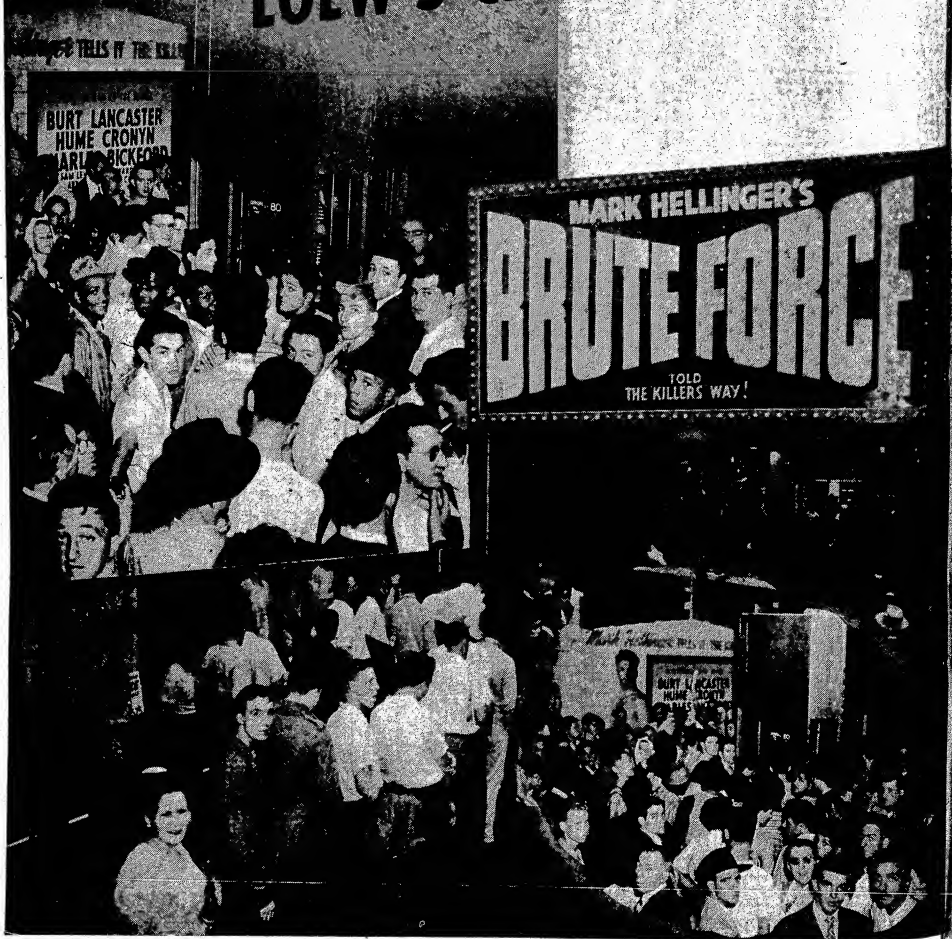
In St. Louis her 4th week's gross was 24% *over* first week! . . .

And Pittsburgh's 6th day nearly *trebles* "California"—nearly doubles "Brunette" and "Calcutta," in same or *smaller* houses!

WILLIAM HOLDEN · JOAN CAULFIELD
in "DEAR RUTH" with
BILLY DE WOLFE · EDWARD ARNOLD
MONA FREEMAN

Mary Phillips · Virginia Welles · Kenny O'Morrison
Produced by PAUL JONES · Directed by WILLIAM D. RUSSELL
Screen Play by Arthur Sheekman · Based on the Play by Norman Krasna

THEY STORMED THE DOORS TO HANG UP A NEW HOUSE RECORD AT LOEW'S CRITERION!



CHARLES MOSS,
Managing Director, Loew's Criterion, New York,
says this:

"We never believed it possible that the Criterion Theatre could hit an opening day figure such as we did on **BRUTE FORCE**, which broke all records by 30%. Audiences of all types literally stormed the doors. There is no doubt about **BRUTE FORCE** being a big*hit."



Get in early on this big business. Date it now.

Mark Hellinger's
Brute Force
with the men on the "inside"

BURT HUME CHARLES
LANCASTER CRONYN BICKFORD
SAM LEVENE HOWARD DUFF ART SMITH JEFF COREY

and as the women on the "outside"
YVONNE ANN ELLA ANITA
DeCARLO BLYTH RAINES COLBY

a MARK HELLINGER Production - Directed by JULES DASSIN - Screenplay by RICHARD BROOKS - From a story by Robert Patterson
 Associate Producer: JULES BUCK - A UNIVERSAL INTERNATIONAL RELEASE



*Also breaking records in the phenomenal five-theatre run,
 Los Angeles. (United Artists, Fox Ritz, Guild, Iris, Studio City.)

lagedoor (Ackerman) (350; 60-63)
This Happy Breed" (U) (11th wk.)
(Continued on page 23)

THE NEXT IMPORTANT INDUSTRY DATE IS

Mother's Day

FOLKS IN THE KNOW OUT IN HOLLYWOOD ARE ALL TALKING ABOUT A GREAT NEW TECHNICOLOR PICTURE FROM 20TH CENTURY-FOX!

(The same 20th Century-Fox whose Technicolor **I WONDER WHO'S KISSING HER NOW** set a new all-time 20th record for any theatre, any week in Chicago—a new all-time 20th opening record, in Detroit—a sensational pace in Indianapolis, Cincinnati, Pittsburgh and Boston!)

IT'S THE FIRST TRUE STORY OF SHOW BUSINESS—NOT AS IT'S BEEN TOLD A HUNDRED TIMES IN BACKSTAGE PLOT, BUT AS WE IN SHOW BUSINESS REALLY KNOW IT!

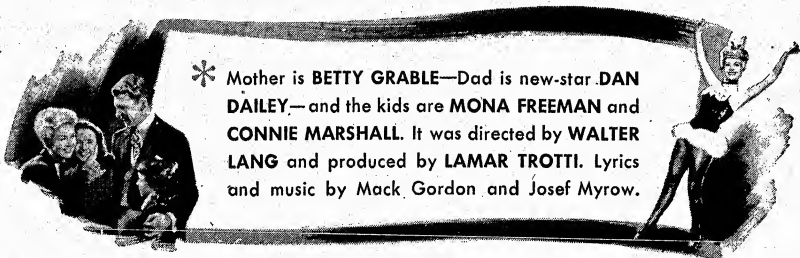
(Just as everybody in show business is talking about the **Miracle** figures being set by **MIRACLE ON 34TH STREET** everywhere—and the miracle holdover and move-over runs!)

THIS PICTURE IS "MOTHER WORE TIGHTS"* AND IT IS THE NEXT GREAT 20TH CENTURY-FOX ATTRACTION TO OPEN IN NEW YORK!

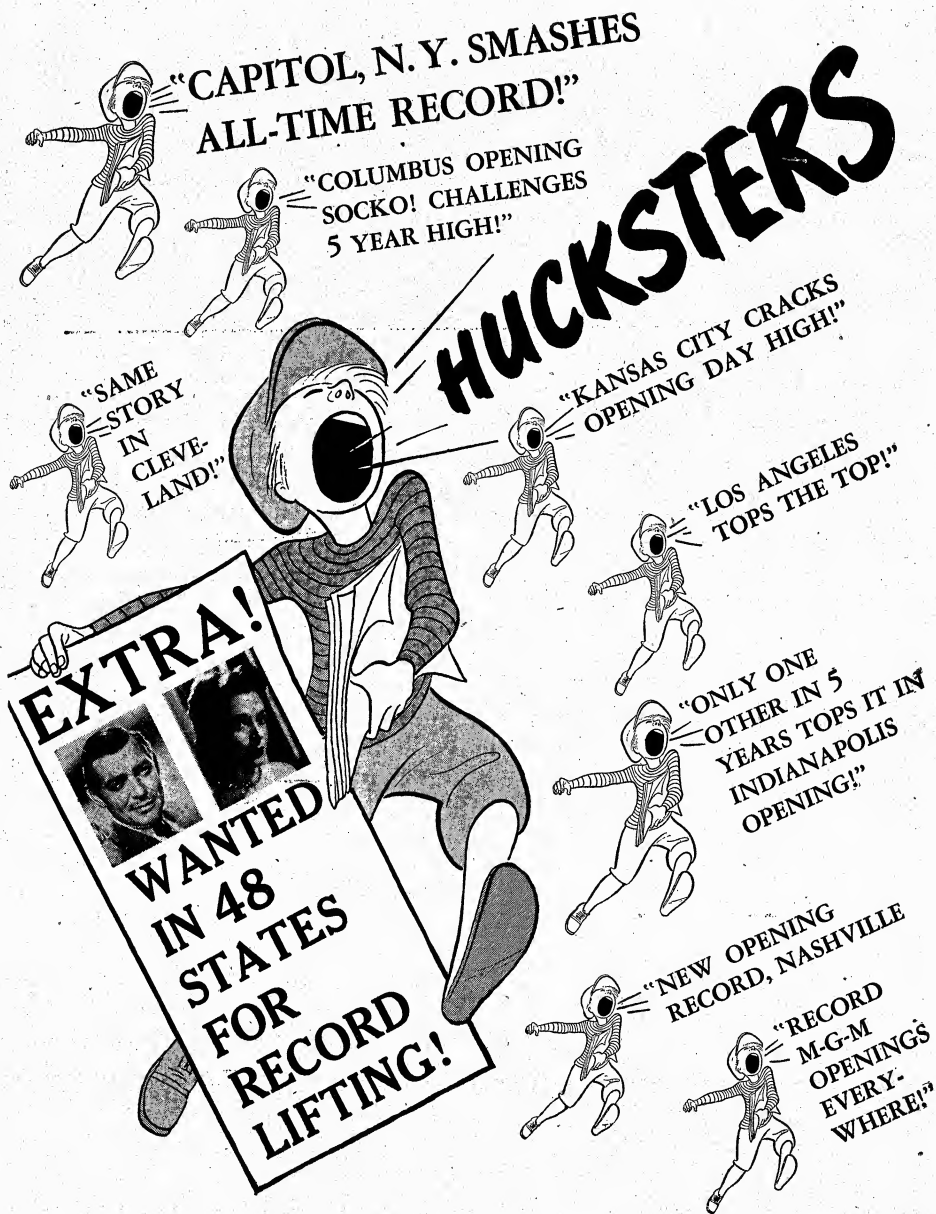
(New Yorkers will also soon be seeing **KISS OF DEATH**, **FOXES OF HARROW**, **NIGHTMARE ALLEY**, **DAISY KENYON**—and **FOREVER AMBER** in Technicolor, **GENTLEMAN'S AGREEMENT** and **CAPTAIN FROM CASTLE** in Technicolor!)

MOTHER'S GREAT DAY WILL BE WEDNESDAY, AUGUST 20TH, WHEN "MOTHER WORE TIGHTS" OPENS AT THE ROXY! EVERY SHOWMAN WILL REMEMBER MOTHER'S OPENING DAY!

20TH
CENTURY-FOX



* Mother is **BETTY GRABLE**—Dad is new-star **DAN DAILEY**—and the kids are **MONA FREEMAN** and **CONNIE MARSHALL**. It was directed by **WALTER LANG** and produced by **LAMAR TROTTI**. Lyrics and music by **Mack Gordon** and **Josef Myrow**.



M-G-M presents CLARK GABLE • DEBORAH KERR • Sydney Greenstreet • Adolphe Menjou • Ava Gardner • Keenan Wynn
Edward Arnold in "THE HUCKSTERS". Screen Play by Luther Davis • Adaptation by Edward Chodorov and George Wells
Based on the Novel by Frederic Wakeman • Directed by JACK CONWAY • Produced by ARTHUR HORNBLow, JR.

Literati

Berlin's Ace U. S. Staffers
Easily the biggest staff since World War II is the U. S. occupation of Germany. Newsweek who has this best—based at Berlin—includes some of the best in the business. Job calls for scribblers who not only have a nose for news but also the necessary know-how on such tough crackers as the preliminary promulgations, finances, level of industry, restitution policy and Reichsmark conversion rates.

Though Berlin's U. S. correspondents are inundated with official notices produced by a crack staff of public relations teams, most of them ex-pundits themselves, they dig and find their own copy with skill and finesse which would have made Joseph Pulitzer proud. Most of them are under 30, although there are some oldtimers who know more about Germany than the Germans. The British, French and American press have staffs here too, but their output falls alongside of the U.S. dispatches.

Berlin's American correspondents are merciless in the way they get after people in and out of Germany, but they give credit when it is due. Their relations with Gen. Lucius D. Clay, hard-boiled American, Chief of European Command and also Military Governor, are warm and genial. They have a great deal of the "old man" who like themselves, is young and tough and unafraid of the German press. The mutual. Every once in a while one of the press corps makes a bad report. The Saturday Evening Post, who did a piece describing the dripping luxury in which Americans live over here, the New York Times of protest against the misrepresentation and exaggerations in article. The general American attitude is fair, adequate and wholesome.

The AP Berlin Bureau is staffed by four of the best-known American reporters. Was Gallagher is bureau chief. Four are Godfrey Anderson, who has been in Germany since 1918, who covered prewar Germany, and Cassius Chase, Hank Burroughs is AP photographer.

The UP office is staffed by Mike Brown, whose Moscow background stands him in good stead in cut and quivered Berlin; Johnny McDevitt, who came over from the New York Times; Bob Haeger and the Third Stringer, INS is represented by George Herald.

Joe Evans of the Wall Street Journal, who was discharged from Germany in Berlin, is now employed as a public relations officer for Military Government, is making a reputation as a reporter on Germany and finance. His series entitled "Chaos in Germany," which his paper printed for several weeks, and his coverage of the International Conference on Germany, put him in the top class of press men in Berlin.

The New York Times is represented by Delbert Clark, former D.C. bureau chief, Ed Morrow, who was in Berlin for a long time, and a reputation as a reporter on Germany and finance. His series entitled "Chaos in Germany," which his paper printed for several weeks, and his coverage of the International Conference on Germany, put him in the top class of press men in Berlin.

John Scott, perhaps the best known correspondent in Berlin, began writing the Times in 1934, which is staffed by Walter Sanders, photographer; Simon Bourgin and Percy Knauth, who were in Berlin and Toni Howard cover for Newsweek. The Herald Tribune is operated by oldtimer John Elliott, Marguerite Higgins, and Edward Archibald in Frankfurt.

Kendall Poes, New York Post columnist; Betty Gaskill, Trans-Siberian Press; David L. Davis of the Chicago News; Larry Rue of the Chicago Tribune; John Brewer of the Los Angeles News; and Christy McGraw of the New York Times; Landrum Bolling of Overseas News Agency; Barbara H. Smith of the Miami Herald; Evelyn Williams of the Christian Science Monitor; and the list, now headed by Ed Haeger, CBS by Stephen Laird and ABC by Lyford Moore.

There are some U. S. correspondents who are permanently stationed in Berlin. There are many others who are in and out.

"Pocket Mags" Ad Problem

Trade opinion is that the adless pocket-size mags which are now

wartime. Advertising went begging then because publishers had no circulation space due to keen paper rationing. Establishments and severally mags able to accommodate advertisers then could have survived. But now, with the war upon notification that they would accept it.

Another advertising job now is harder, which is why those publications now planning to take ads are doing extensive preliminary promotion and selling jobs. At least one feels it won't be too difficult, however. "The Editor of the Small Post," said anything smaller than full-page size. Smart's selling job is somewhat easier than that of the others because of aid from the ad staff of his other mag, Esquire. There has never been any paucity of advertising in that one.

Other of the pocket-size mags which are now to take ads are Magazine Digest and Reader's Scope. Both are published by Hueston, but its numerous international editions have been accepting paid space from the inception of each.

Harwich Sheddling Trades

Harwich, Mass., has a long history of publishing, placing his trade and other publishing properties on the market. He is continuing to do so, but its numerous international editions have been accepting paid space from the inception of each.

Some of the Massachusetts papers published by Harwich are the North-Dorset Daily News, the New York Tribune, Mattapan Tribune, Roxbury Citizen and Jamaica Plain Citizen.

Posthumous Sane Grey Tome

His book will include a collection of unpublished stories by the late Zane Grey, there being 20 novels among them. The collection is being edited by the specialist in westerns averaged his books annually but because of his death, he was unable to complete the series. He was submitted only one for publication, "Grey, a native of Zanesville, O., was born in 1872. He was a writer, he gained a scholarship at the Univ. of Pennsylvania, becoming a dentist. He was a writer, he gained a scholarship at the Univ. of Pennsylvania, becoming a dentist. He was a writer, he gained a scholarship at the Univ. of Pennsylvania, becoming a dentist.

His book was in the millions.

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His book was in the millions.

His book was in the millions.

O. J. Elder, who declared that none of the male specialists in the stories in the past would depart from that policy.

Zell Davis bringing out an anthology, "Beside Book of Marriage," edited by Arnold Shaw of Leeds. Davis is bringing out an anthology, "Beside Book of Marriage," edited by Arnold Shaw of Leeds. Davis is bringing out an anthology, "Beside Book of Marriage," edited by Arnold Shaw of Leeds.

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SCULLY'S SCRAPBOOK

By Frank Scully

Morgantown, W. Va., July 18.

"My dear sir," said the tall, light and handsome between-ager at the wheel of a Fordham-colored 1940 open car, "how does one get off this

"If you're smart, I say, 'you won't'."

"I'm smart but I was 'you?' demanded the guy who didn't even know his own name."

"Dave Dave. I'm Scully," I said.

"Have you said, 'Who's Dave?'"

"Smart," I said, "but I don't know the name."

"I'm smart, and I'm Par," he said.

"For this course Par is 72."

"You're six," he said, "you are none of these."

"Oh, that Par," I said, "the guy who has Jack Benny as a wintex replacement—the LS/MPT boy. And what are you doing on Whitley Highway?"

"I'm looking for Larry Parks. Now may I go home?"

"I looked at him. He should have been playing opposite Hedy Lamarr in 'Rendezvous.' He smiled. But not at me. I was looking at the brass knocker on the door of Scully's Bedside Manor."

"I've knocked a lot of brass in my time, too," he said.

"What did it get you?"

"A \$35 apartment for \$125 and agents who have 110% of me. Now may I go home?"

"You wouldn't you ask that in the first place," I said. "You go around this circle, and if a carnival shall tell you he has the merry-go-round concession and demands a dime, ignore him. You pass Barbara La Marr's house, ignore her. You pass the house of Mr. Bush, ignore him. You pass Morris' old place, Eugene O'Brien's old place. His eyes sparkled.

"Smart," he said. "I'm in show business, too, you know. The live end, Mike."

"Yeah, I know," I said. "Summer radio. The Henry Morgan of dog days."

"Henry Morgan!" he cried as if pierced by a Hooper. "Listen, why is everybody trying to put me in a feud with Henry Morgan?"

"You're a Hooper," he said, "and you're on Whitley avenue."

"I love Henry Morgan and aside from that the only thing we have in common is that both of us were born after Stoopnagle and Budd, and so, I'm a Hooper."

"Henry Morgan never did anything I didn't do first and the only reason he was behind me was because I began in radio a year before he did."

"The only break Morgan got which let him catch up was that I was pulled off the air completely for a couple of weeks, whereas he was pulled off by a new sponsor every couple of weeks. I was not only pulled off the air, I was indicted into the arm of ships to Guadalupe and ordered to return to the air in a day in front of a guy who was eating only twice a day."

"Okay, Morgan insults his sponsor once a week. If they don't like it, he'll quit. Well, I'm not a sponsor, but I'm powerful in the world and I insulted my sponsor 21 times a week and if they didn't like it they could put me on K. P. shoot me or send me to Leavenworth for 18 years."

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THE STATE-LAKE
(CHICAGO)
POSSESSED IT FOR 5 WEEKS!

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**IN NEW YORK THE 8TH WEEK
AT THE HOLLYWOOD!**

From Warners—a Possession
to hold and hold!

JOAN CRAWFORD · VAN HEFLIN in "POSSESSED" with RAYMOND MASSEY · GERALDINE BROOKS
directed by CURTIS BERNHARDT · produced by JERRY WALD

SCREEN PLAY BY SILVIA RICHARDS AND RANALD McDUGALL · BASED UPON A STORY BY RITA WEINMAN · MUSIC BY FRANZ WAXMAN · DIRECTOR OF PHOTOGRAPHY JOSEPH VALENTINE, A. S. C.





GEORGE SANDERS

LUCILLE BALL

CHARLES COBURN

BORIS KARLOFF

Marquee
might that's
dynamite!

HUNT STROMBERG presents

Lured

SIR CEDRIC HARDWICKE · JOSEPH CALLEIA · ALAN MOWBRAY · GEORGE ZUCCO

Directed by Douglas Sirk · Screenplay by Leo Rosten · Produced by James Nasser
EXECUTIVE PRODUCER HUNT STROMBERG · Released thru UNITED ARTISTS

Korda Sets de Grunwald, Rattigan, Asquith in Bid Vs. Rank Leadership

by Arturo Garcia Formenti, lawyer

**ANOTHER GREAT
DOUBLE-ACTION PACKAGE
JOLTING THE NATION'S
BOX OFFICES!**



Right on the heels of "Kit Carson" and
"Last of the Mohicans"—that exhibitor-
exhilarating power package-comes...

Edward Small
"Screen Masterpieces"
re-released by
Producers Releasing
Corporation

Alexandre Dumas' Amazing Adventure

"THE CORSICAN BROTHERS"

starring DOUGLAS FAIRBANKS, JR.

and

"SOUTH OF PAGO PAGO"

with JON HALL and VICTOR McLAGLEN

Inside Stuff—Pictures

RKO salesmen almost flogged from their chairs when given explicit instructions by sales chief Bob Moehring not to ask exhibitors for extended or preferred playing time for Samuel Goldwyn's "Best Years of Our Lives."

Since every producer's perpetual battle cry is for extended and preferred playing time, salesmen did a double-take when the orders were reversed. Why, explained the salesmen, is a good word being given to James Mulvey. He said a study of the engagements played by "Best Years" showed it could play during the middle of the week and exceed a house's normal weekend use. Therefore, it was common sense, as far as an exhibitor is concerned, to play it midweek and give the preferred Saturday-Sunday time to a lesser film which wouldn't attract much audience at either.

Furthermore, he said, his studies showed that "Best Years" didn't do a great deal more business weekends than midweek and so it became proportionately more profitable to the exhibitor than to Goldwyn to play it during the preferred time. As for not asking for extended time, Mulvey declared that studies showed the picture played to almost as many people in three days, for instance, as it did in four or five. Audiences concentrated their theatre-going while the picture was shown, so it didn't make a lot of difference in income if the extra days were obtained or not.

Mulvey conceded that he hoped to more than compensate for any diminution of income thus not seeking the extended or preferred time by the goodwill it piles up. Reconciling will come, he said, in willingness of exhibitors to re-book "Best Years" and give favorable terms to other Goldwyn films in appreciation of the understanding by the producer of the exhibitor's problem.

Charges by the Conference of Studio Unions that Willie Bielt still runs affairs of the International Alliance of Theatrical Stage Employees were denied last week by New York Post labor editor Victor Riesel, who reported that Bielt is in "fabled hiding" for fear of his life. Riesel said he had received his information from Phil Vance's Chicago office, who is the U. S. southern district court, who declared that the gangsters whom Bielt allegedly protected are still out to get him.

Alexander (LA) preyed Bielt. Watch for a new union after the union after the Bielt fiasco. Riesel lashed out at the CSU for using the Taft-Hartley law to sue its rival union. "Only the Taft-Hartley law permits a union to be sued," Riesel pointed out. "Who else? Neither the U. S. nor the Federal act for suing a labor organization under the new act—and for \$400,000.00 at that? Another set of labor organizations. How can labor expect public sympathy after such exhibition?"

Value of a timely release date in getting hyped publicity space and placing a picture for a film. The picture given Riesel was "This Is America," "Passport to Nowhere." Regular short-in the "This Is America" series, "Passport" deals with displaced persons problem and so ties in with the big information. N. Y. Times gave it a full page, and the "Washington Times-Herald" devoted a full page to it.

Picture Grosses

Arma Ups 'Honeycomb'
Solid \$23,000 in Indpls.

Indians, July 22.
First run box is on the mend here though still spotty. Best Arma band has been "Last Week" (RKO), which did one of its best business of year.

Levy's will top the straight films. "Estimate for This Week" (Columbia) (RKO) (20:00) 40-60; "Last Week" (RKO) (20:00) 40-60; "The Gully" (Monro) (Monro) and "The Gully" (Monro) (Monro) (20:00) 40-60.

"Ivy" (U) and "Millie's Daughter" (U) (U) (20:00) 40-60; "Wonder" (U) (U) (20:00) 40-60; "Crimson Key" (20:00), dandy \$12,000.

"Ketch" (G-D) (20:00) 40-60; "Ketch" (G-D) (20:00) 40-60; "Crimson Key" (20:00) 40-60; "Crimson Key" (20:00) 40-60; "Crimson Key" (20:00) 40-60.

"Levy's" (Levy's) (20:00) 40-60; "Huckster" (M-G) (20:00) 40-60; "Huckster" (M-G) (20:00) 40-60; "Huckster" (M-G) (20:00) 40-60; "Huckster" (M-G) (20:00) 40-60.

"Web" (U) and "Jungle Fight" (U) (U) (20:00) 40-60; "Web" (U) and "Jungle Fight" (U) (U) (20:00) 40-60; "Web" (U) and "Jungle Fight" (U) (U) (20:00) 40-60.

"Bano" (RKO) (20:00) 40-60; "Bano" (RKO) (20:00) 40-60; "Bano" (RKO) (20:00) 40-60; "Bano" (RKO) (20:00) 40-60; "Bano" (RKO) (20:00) 40-60.

"Cheyenne 116, Omaha" (RKO) (20:00) 40-60; "Cheyenne 116, Omaha" (RKO) (20:00) 40-60; "Cheyenne 116, Omaha" (RKO) (20:00) 40-60; "Cheyenne 116, Omaha" (RKO) (20:00) 40-60.

"San Francisco" (Continued from page 14)
(m.o.) One \$1,700. Last week, excellent \$2,300.

"The Treasure" (Lippert) (40: 35-45); "The Treasure" (Lippert) (40: 35-45); "The Treasure" (Lippert) (40: 35-45); "The Treasure" (Lippert) (40: 35-45).

"Phy" (Kramer) (40: 35-45); "Phy" (Kramer) (40: 35-45); "Phy" (Kramer) (40: 35-45); "Phy" (Kramer) (40: 35-45).

"Ramsey Co. Shifts to Dallas" (Dallas, July 22)
Ramsey Pictures Corp. has opened offices and studios here to produce industrial pic.

and was formerly in New York and Oklahoma City, and has been in field 16 years.

B'way Dates

Continued from page 1

if he expects to make any kind of opening impression. Most of the houses give the distrib 25% up to a certain figure (which varies from \$100,000 to \$150,000) after that. In some cases advertising is taken out after the 25% figure ends and before the 75% begins. In other cases, the distrib absorbs the whole cost of advertising, which is done by the theatre and the "fronts."

Broadway Gamble

Most producers and distributors consider the Broadway openings a gamble. They're willing to assume a sure loss on the engagement on the prospect that it will increase the picture's earnings in later runs. One aspect of this is the "prestige" the Broadway opening gives a pic—although this sometimes seems doubtful, when it does a complete flop.

A more important fact of the gamblers' choice is the publicity and engagement can put the distrib in a better bargaining position in relation to the theatre. The distrib's Lewis or RKO circuit in New York and the numerous other circuits are all looking for a deal. RKO in booking. Frequently determined from the strength a film's Broadway is with the theatre, four positions the circuits will place it in when it plays their houses.

If a film doesn't play Broadway at all, it's on the top of the list during the long portion of the split week (five days), at the bottom during the short portion (two days) or at the bottom during the short portion. That's a great deal of publicity and revenue from these various positions, obviously.

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Most Choice to Take Gamble

Most producers and distributors, however, choose to take the gamble in dropping \$5,000 to more than \$50,000 in a first-run engagement with the theatre, and then to split the cost of the gamblers at the top of the list during the long portion of the split week (five days), at the bottom during the short portion (two days) or at the bottom during the short portion.

"That's My Gal" (Rep), day-date with Webster. Modest \$14,000. Last week, \$10,000. (RKO) (20:00) 40-60; "That's My Gal" (Rep), day-date with Webster. Modest \$14,000. Last week, \$10,000. (RKO) (20:00) 40-60; "That's My Gal" (Rep), day-date with Webster. Modest \$14,000. Last week, \$10,000. (RKO) (20:00) 40-60.

"Duel" (Lasker) (20:00) 40-60; "Duel" (Lasker) (20:00) 40-60; "Duel" (Lasker) (20:00) 40-60; "Duel" (Lasker) (20:00) 40-60.

"Orpheum" (RKO) (20:00) 40-60; "Orpheum" (RKO) (20:00) 40-60; "Orpheum" (RKO) (20:00) 40-60; "Orpheum" (RKO) (20:00) 40-60.

"Twilight" (Columbia) (20:00) 40-60; "Twilight" (Columbia) (20:00) 40-60; "Twilight" (Columbia) (20:00) 40-60; "Twilight" (Columbia) (20:00) 40-60.

"Un-temed Fury" (RKO) and "Scared to Death" (RKO) (20:00) 40-60; "Un-temed Fury" (RKO) and "Scared to Death" (RKO) (20:00) 40-60; "Un-temed Fury" (RKO) and "Scared to Death" (RKO) (20:00) 40-60.

"Happened on Fifth Ave." (Monro) and "Bulldog Drummond at Bay" (Col.) after chat at Paramount. Exquire, Aladdin, fair \$5,000.

"Hawk" (WB) and "Sea Wolf" (WB) (releases). Modest \$8,000. Last week, \$10,000. (RKO) (20:00) 40-60; "Hawk" (WB) and "Sea Wolf" (WB) (releases). Modest \$8,000. Last week, \$10,000. (RKO) (20:00) 40-60.

"Webster" (Fox) (750: 35-74); "Webster" (Fox) (750: 35-74); "Webster" (Fox) (750: 35-74); "Webster" (Fox) (750: 35-74).

"Great Expectations" (U) and "The Great Expectations" (U) (20:00) 40-60; "Great Expectations" (U) and "The Great Expectations" (U) (20:00) 40-60; "Great Expectations" (U) and "The Great Expectations" (U) (20:00) 40-60.

"Cheyenne 116, Omaha" (RKO) (20:00) 40-60; "Cheyenne 116, Omaha" (RKO) (20:00) 40-60; "Cheyenne 116, Omaha" (RKO) (20:00) 40-60; "Cheyenne 116, Omaha" (RKO) (20:00) 40-60.

Blocked Currency Creates Stew In France on American Pix

Orsatti Announces Agency's Expansion

Hollywood, July 22.

Victor Orsatti announced an expansion program for the Orsatti Agency, Inc. The agency, which is engaged in greater cooperation with the New York play, story and radio markets, will spend most of its time in the Hollywood office with general supervision over the eastern and British branches.

Under the expansion schedule Alfred P. Orsatti will function as executive associate to the managing director, Ernie Orsatti, who will go to New York and Irwin Allen to London to open new offices, later returning when these offices are run. Victor Orsatti will head the new talent department and Joe D. Brown will continue as chief of the contract department. Orsatti will also have duties as members of the policy forming committee.

Story Backlog

Continued from page 1

have been accomplished, incidental—led story to setting it back until later.

RKO was all set this winter to load up the backlog to Switzerland for "The White Tower." Certain technical difficulties, however, interfering with plans and it was decided that best effects could be obtained by putting its start off until next spring. The picture is now being handled by Dmytryk to head troupe, as producer-director, in junk to Switzerland.

Ross Set for Robe

Frank Ross, who will produce Lloyd C. Douglas book, "The Robe," for RKO, now has set start of his picture, which he's been working on for several years, for some time after the first of next year. Casting work has been stumbling block with the picture, but even more serious is amount of stage space required. It is figured that all difficulties will be ironed out by first of year, to enable Ross to give final go-sign.

RKO also has set "Simon Bolivar" for production some time next year. The picture is now being handled by Metro had planned for this year's production, but due to lack of interest in the picture, it is repeatedly. Metro finally decided to cut it off for a year, so sold it to the British market.

Costs of postponed production are expected to hit between \$25,000,000 and \$50,000,000. By the time back films are ready to take off, production prices, it's hoped, will be down and they're not at all-time high.

Yates-Goetz

Continued from page 1

Goetz-Yates feud. There are no reports of any real reconciliation. Adamson, thus reducing the board from 10 members to eight.

Goetz has only one independent major stockholders still on the board William J. German, executor of the estate of Julius Goetz, who owns 32,000 shares of Associated, and Joseph D. Egan, v.p. of Williams, who owns 10,000 shares.

The other nominees, all named by Yates own stock, are representatives of Associated shares. They are Frederick R. Ryan, prexy and general manager of the company; John A. Pfeiffer, general manager, American Maracabo Co.; Carl B. Heine, president of the company; and Sterling, C. Co.; Milton C. German, purchasing agent for Samuel Goetz and Robert Delton, attorney. Goetz is going to Wilmington today for stockholders' meeting. Goetz arrived in New York from the Coast over the weekend and will be in the office for the Rep directors' convale July 31.

Associated's principal asset, aside from the stock, is oil royalties on films estimated in the company's balance sheet to be worth \$563,446. Income from oil royalties on films amounted to \$48,805. Total income was \$112,670.

Not a director for Associated for the year ending Dec. 31, 1946, according to the statement, was \$75,007.

Paris, July 22.

The \$5-40 big American films which the Office of the High Commissioner rushed to this country close on the heels of the liberating forces in 1944, to fill the gaps in local production, now are kicking up quite a fuss in blocked-currency negotiations. The fuss is over the fact that the majors are able to collect the take on these films—some of the prime income in the efforts of Yank film distrib to loosen a goodly part of frozen funds.

OWI obtained these films before D-Day from American companies for rapid distribution in French theaters following their planned liberation. Knowing that these theaters would be barred from the screens, would be suffering from a dearth of bookings, OWI decided to buy a number of best productions to the OWI. Idea, also, was to get Yank pic to the French, to help them to revive an appetite for Hollywood's celluloid.

Following V-E Day, OWI turned over these prints to the majors in France. Distributors immediately followed with a flood of large-scale releases of the pix through France. The rub developed, however, was a system of licensing foreign pix and held the OWI back.

Money garnered from these films has been in the bankers' lists for a long time. The OWI is now the French will relent on their stand that the films are unlicensed and cannot be transferred to the OWI.

Film Reviews

Continued from page 10

The Red Stallion

Well, efforts to get the film from the traditional foreclosures. These scenes, especially an overlong prayer scene, is a boy and a girl, a boy and a girl, a boy and a girl, a boy and a girl.

Once the camera moves into high gear, the picture is a good one. The pace that follows a pace pickup is sharp and effective. For the story, simply is a boy and a girl, a boy and a girl, a boy and a girl, a boy and a girl.

Hardly secondary is the horse's hair for being better and more. The picture is a good one. The pace that follows a pace pickup is sharp and effective. For the story, simply is a boy and a girl, a boy and a girl, a boy and a girl, a boy and a girl.

Camera work is good. The animal scenes may have taken considerable time to shoot, but they are first class and itself in the closeout reels.

Gas House Kids Go West

RKO releases its new Western production, "Gas House Kids Go West," directed by Robert Wise. The picture is a good one. The pace that follows a pace pickup is sharp and effective. For the story, simply is a boy and a girl, a boy and a girl, a boy and a girl, a boy and a girl.

Original story by Sam Benet and Robert Wise. The picture is a good one. The pace that follows a pace pickup is sharp and effective. For the story, simply is a boy and a girl, a boy and a girl, a boy and a girl, a boy and a girl.

Plot has gashouse gang heading west for vacation on a ranch, along with a man who is a good friend of the gang. The picture is a good one. The pace that follows a pace pickup is sharp and effective. For the story, simply is a boy and a girl, a boy and a girl, a boy and a girl, a boy and a girl.

Dialog is crammed with cliches and is a real pain in the neck. Cast does nothing to improve the situation. Lending and other production credits are adequate.

Prog.

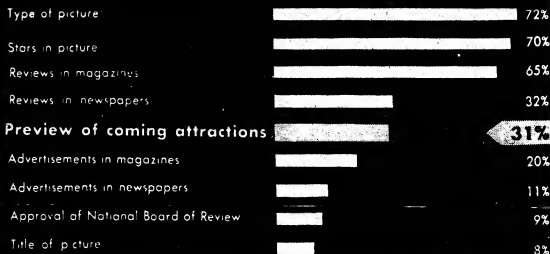
Boy... am I PROUD!



WOMAN'S HOME COMPANION
tells you **WHY!**

Sure I'm bursting with PRIDE... who wouldn't be... after WOMAN'S HOME COMPANION'S exhaustive research... revealing that 31% of your patrons are induced to see your pictures... through the forceful selling message... contained in TRAILERS... proving once again... that you Get BIG results... at LOW COST... from the PRIZE BABY.

Factors influencing attendance



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Miss Lillie is current in the country on a six-week visa and she's holding off on any decision until she finally decides whether she'll return to the U. S. in the fall or do a London musical.

The Lillie-Haymes combo would shoot the Auto-Lite show talent nut up by several thousand dollars.

Congress Gets \$1,600,000 Yearly Free Radio Time Through Platter Setup

Washington, July 22. Congress is getting itself "free" radio time at the rate of better than \$1,600,000 a year and the figure is still moving up, according to Robert Coar, director of the Congressional radio room in the House of Representatives office building. Facilities are used by both Senators and Representatives.

Virtually all of the radio time is used for transcript speeches, which the Congressional radio studios turning out in the neighborhood of 400 platters per week when Congress is in session.

Coar has been using his own apparatus and selling the platters to the legislators at \$4 for a four-and-a-half-minute disk and \$8 for a 15-minute burble. The space is given minute burble. The space is given free by Congress, however. Bill has been passed to take over the deal and to make Coar "coordinator of radio information facility," a Congressional employee. Results of this would be lowering cost of the records to \$2.50 for a large one and \$1.25 for a small one.

However, while the member of Congress would save money, the taxpayers would take over the bill, paying for the saving. This would add about \$17,000 a year to the budget of Congress for operating the room. Bill has passed both the Senate and the House. Radio Correspondents Assn. is up in arms over one section of it which would give Coar the title of "coordinator of radio information facility." Correspondents claim this infers that Coar has some control over the House and Senate radio galleries. Actually Coar has no connection at all and his work is only the making of transcripts.

Up to now, newspaper correspondents who make platters for use by local stations connected with their newspapers have also used the facilities of Coar's unit at the same cost as members of Congress pay. Under the new law, they would be barred from the radio platter room.

In discussing his setup with a House Appropriations Subcommittee, Coar explained that "the amount of broadcast time being given free to members of the House and Senate across the country on a weekly

basis amounts to a little over \$1,000 a week. If they had to pay for all of this, as they would during a political campaign, they would have to pay a little over this amount for the radio time that the members are now given free." Asked the average length of the broadcast, Coar gave one more proof that the politicians are as longwinded as ever.

"They vary from four-and-a-half, which is the time we recommend," he said, "to 14 minutes." In a four-and-a-half-minute program we generally are able to have the station schedule the talk after a regular news broadcast, which assures a considerable larger audience than if they were presenting a straight 14-minute talk.

"There has been never a member who has used the service who has found it extremely valuable." Most members, he indicated, make the longer talks.

RADIO SOURPUSSSES GET REPLY VIA 'BEST PLAYS'

"Radio's Best Plays" (Greenberg, \$3), a collection of 20 plays for radio selected and edited by Joseph Liss, is a gem to many of radio's critics, at least those who condemn the medium in its own without allowing for its various flaws or commending its vital contributions. Liss' choice of plays makes toward an elite and rewarding reading from a literary standpoint and positively dispenses of the argument that radio for radio produces nothing of permanent value.

True, radio writing for the most part is, of necessity, a one-shot effort. But this handicap, and many other arguments clarifying the position of the radio writer, is advanced in the prefatory notes that are included with each play. Joseph Liss' writing and radio's hopes are succinctly and emphatically presented. Unfortunately for the radio listener, the pessimism of many of radio's gifted writers toward their future continued volumes of "Radio's Best Plays."

Volume includes such notable art contributions as Arnold Peters' "The Empty Nook," Leif's "The Fall of the City," Arthur Laurence's "The Face," Millard Lampell's "October Morning," Norman Corwin's "Daybreak," Marc Blatstein's "The Airborne" (which belongs more to the realm of symphonic literature but which was first produced on the air), Erik Burrows' "The Stone," Thelma Pratt's "The Storm," "The Big Road," with Morton Weisberg, John Paulk, Fletcher Markle, Lisa, Lucille Fletcher, Al Morgan and Liss himself among the others represented.

Minneapolis-WTCN is donating three baseball ballpits to the St. Paul municipal playgrounds. Its sports announcer, Dick Seibert, former big league first baseman, is making the presentations.



NORMAN BROOKSHIRE

Listen to "Brookshire Broadcast" if it might give you some new ideas for that new fall show.

In between the WNCB daily sign at 12:30 noon, 12:57, the Theatre Guild on the Air on Sunday nights at 7:30, 12:57, The Saturday Stargazer and transcriptions for Chesterfield and Lever Bros.

KXOK Backchecks Findings of BMB

St. Louis, July 22.

To backcheck the BMB report of its station KXOK, owned and operated by the St. Louis Star-Times, the p.m. shift, has just completed a 30-county telephone survey under the supervision of Edward G. Doody & Co. The survey, one of the largest of its kind in the country, was made to determine by 15-minute periods the audience coverage of the station's programming in the 30-county area surrounding St. Louis, but excluding the city and adjacent areas.

Significance is attached to the fact that the survey is broken down into hourly periods to determine the extent of listening audience in each of the individual counties, and thus backcheck the radio industry's claim of report of last year for KXOK. More than 100,000 completed telephone calls were made in the area surveyed, more than an adequate sample to determine the conclusions.

The counties selected for the KXOK area survey were determined through the BMB area report. In order to limit the size of the survey only counties showing 50 percent or more BMB listening to KXOK, daytime and nighttime, were included in the survey. The physical distance extended to a 100-mile radius from St. Louis.

The survey was programmed to cover a period of two weeks, with the largest town in each county as the base of telephone operations. BMB is interested in the results of the survey, with the possibility of a relationship between this type of survey and the BMB study of last year.

ALF LONDON BID FOR COLO. STATION OKAYED

Washington, July 22.

Alfred M. London, Republican presidential candidate in 1936, won his first radio station permit last week in Englewood, Colo. London, an ardent booster of Senator Robert Taft of Ohio to head the GOP ticket next year, is the only stockholder in Englewood company, which has authorized to operate with 1 kW power on the 1250 kc slot, during daylight hours only. Longtime other standard broadcast bids pending in Liberal and Leavenworth, Kans.

Art Arizona, novelist and pit writer Erskine Caldwell got FCC approval last Friday to join partners in his newly-licensed AM station KCNA, Tucson. His original partners got cold feet when FCC handed out three standard broadcast permits there in a single action. Caldwell's new colleagues are wealthy newspaper men who publish the Arizona Daily Star and the Tucson Daily Citizen.

Salt Lake City-Wayne Wiconko, formerly with KSL, and Paul Cornburn, formerly with KEIO, have joined the announcing staff at KALL.

Inside Stuff—Radio

Couple of radio's youngest broadcasters, 13-year-old twins, who operate a one-way radio in an upper Manhattan (NY) apartment house were dug up by Bill Berns, WOR gabber, to guest on the teat last week (34) of a new daytime strip, her giving, 4:45-5 p.m. Berns calls the stars "15 Minutes" and invites in a couple of junes each day, spinning platters they bring with them.

Twin gusters, Jay and Bruce Cohen, told how they got permission from their parents to operate their "one-way" one-liner at 1340 kc. It reaches out perhaps 1,000 feet. Boys have their "master control" in their mother's linen closet. They have dick-jockey shows, boy-in-the-street interviews, etc. They even wear air camps, such as appealing to parents to increase their children's money allowances, etc.

Radio eds around N. Y. are bawling their chests, with a pair of toilet plunger in each hand. WOLR, Dick (the Back) Pack sent out the plungers (with which sound effects men simulate footbeats) accompanied by invites to a studio clamor tomorrow (Thurs.) in honor of "the unsung man-behind-the-scenes," WOR's 15 sound effecters.

Idea, says Pack, is to unwork a little praise for the guys who make the noises that make radio dramas more realistic. Couple of kegs of Plunger (Truett), from the first batch of this brew to be imported since the war, also will be unworked.

L'Observateur Romano, semi-official organ of the Vatican, devotes generous space to an account of Father Patrick Peyton and his "Family Theatre" on the Mutual network. U. S. Catholic circles regarded the article as an unusual tribute to the priest and program, and some Catholic papers front-paged it. "For the past two or three years a priest of Irish origin has been acquiring a well-merited reputation in the Catholic world of America," said the paper, telling in detail of Father Peyton's struggle to launch the apostolate for family prayer via network radio. Article pointed out that "Family Theatre" is aired on 300 stations (Father Jerome Lawyer, Father Peyton's assistant in Albany, N. Y., said the program now is on 387 Mutual stations, 18 shortwave stations beaming it across the Atlantic, and a 50 kw outlet in Stuttgart, Germany) and the Vatican paper added that Pope Pius XII is personally aware of Father Peyton's project.

Idea to supplement WCKY's (Cincinnati) mail-pull showing has been instituted with interesting results by Nelson King, the station's "Jamboree" platter spinner. He recognizes all long-distance phone calls received during his four-hour nighttime, hillbilly-western disk session. In six nights, July 3-9, 710 listeners from 23 states, Washington, D. C., and Canada phoned in. Some of the calls were piped directly to King on a studio phone. Calls reached a peak of 142 on July 8, originating from as far away as Florida, Louisiana, New York and Massachusetts.

KCMO and WHB, Kansas City, opposing network affiliates, crossed off their usual differences to pool efforts on a broadcast of the Soapbox Derby contest on Sunday (20). The derby presented an excellent chance for civic education, but little chance for the outdoor affair run unusually high. So John Schilling of WHB, the Mutual outlet, and E. K. Hartenbrouck of KCMO, ABC station, made a pool broadcast of the affair and went whole hog, by pooling personnel too. Dick Smith, special events chief for WHB and Walt Loonman, sports director of KCMO, joined forces on the Sunday afternoon event. Both stations carried the event, with an early trial heat and KCMO later round, with both carrying the finale. Deal marks the second time within recent months that Kansas City stations have worked together on a local coverage, an occasion which has rarely occurred in the past.

Mutual execs are so impressed with a 22-minute "Symphonic Diary" composed by a Brooklyn Army sergeant now stationed in Vienna that they've scheduled it for their Saturday night 11:30-12:30 a half-hour special concert by the Chicago Philharmonic. Stanza will be a pre-VJ Day aml program on the net Tuesday, Aug. 12, 9:30-10:30 p.m.

Murrow

Continued from page 27

was Murrow who inaugurated the CBS Documentary Unit, which has firmly entrenched itself as one of the vital postwar contributions in broadcast. It was Murrow who rejuvenated the network's "radio" schedule, put meaning into the "Open House" program, and launched the provocative "CBS Views the Press" hearing program, and is responsible for the current "Doorn" (a L'F) weekly series, generally credited as one of radio's top sheet music shows.

Fort Wayne—Robert F. Smeets, formerly of the Indianapolis Star, has joined the continuity department of WOW.

Only WTAG covers Central New England.

When you buy time—
use an audience.

Worcester
ORCHESTRA

WALTER WINCHELL says . . .
The Bigtime:
"MARILYN TOWNE'S vocallure on WMCA . . ."

PLAY THE RECORD

Singing Stars of the New

"THREE LITTLE SACHS SHOW"

Sundays, 1:30 P.M., WMCA

SID WEISS, Radio Daily, says . . .
Love 'n' Kisses:
"MARILYN TOWNE'S chirping on her new WMCA show."

Press Representative: HALL, STILLMAN & SOLTERS
Personal Management: Vocal Coach JIMMY RICH

ON TARGET

The only shots that count are those that hit. Weed and Company's record for "on target" selling is maintained by the accurately directed efforts of its experienced representatives

WEED AND COMPANY
RADIO STATION REPRESENTATIVES

NEW YORK-BOSTON-CHICAGO-DETROIT-SAN FRANCISCO-ATLANTA-HOLLYWOOD

WNEW and MARTIN BLOCK

AN UNBEATABLE TEAM!



The MAKE BELIEVE BALLROOM

**Makes music for listeners,
money for advertisers . . .**

10-11:30 a. m. 5:35-7:30 p. m.

Monday thru Saturday

Ever since 1935 MARTIN BLOCK and the MAKE BELIEVE BALLROOM have been part of the pulsating life of this metropolis. They make hearts—and merchandise—move faster!

For more than 12 years the MAKE BELIEVE BALLROOM has been a New York show—tailored for New York listeners and custom-made for advertisers who want to sell them! It's a BIG show—and like all big shows it appeals to all ages! Hit tunes, top bands, new stars—you hear them all and *you hear them first* when MARTIN BLOCK entertains at the MAKE BELIEVE BALLROOM with two big performances daily, six days a week.

Yes, he's No. 1 in the No. 1 Market!

So listen to MARTIN BLOCK at his best—on the MAKE BELIEVE BALLROOM!

Buy MARTIN BLOCK where he's biggest—on WNEW in Greater New York!

WNEW

**1130
ON YOUR
DIAL**

Represented by
John Blair and Co.

SERVING NEW YORK AND NEW JERSEY 24 HOURS A DAY

Zoomar Zooms Tele Along

Revolutionary new Zoomar television lens, after a series of delays, was finally given its first commercial test Monday (21) by WGBS-TV (CBS-N.Y.) in the station's airing of the Brooklyn Dodgers-Cincinnati Reds baseball game, and emerged as the first of a new breed of television sports since the invention of the RCA range orthicon tube.

Designed to obviate the necessity of cutting from one camera to another by "zooming" from a short distance closeup to a long-distance shot, the lens worked similarly to a human eye. If a batter at the plate hit a long one to the outfield, the camera caught all the action, following the ball in flight with its "zoom" and giving viewers a perfect picture of the outfielder making the catch. Picture retained excellent clarity and focus in the zone and the sweep of the camera was perfectly easy on the eye.

Successful use of the lens Monday indicates its tremendous possibilities for video. Good as it is for baseball, it will be even better for football when the camera can catch the players in a huddle and then zoom in for a closeup of a human eye. It is a better at the plate of the action missed during past seasons when it was necessary to cut. Elimination of the cutting procedure also makes for economy, since broadcasters can do as good a job, both in a remote and studio shows, with two cameras equipped with the Zoomar as they now do with three or four standard turret lens models. Zoomar was invented and developed by Dr. Frank Buck and is being distributed by Jerry Fairbanks.

Sci.

MARLOWE QUILTS ABC VIDEO; GOES ON OWN

Harvey Marlowe has resigned as ABC television production chief to start his own video package and consultation firm under the title of Harvey Marlowe Television Associates, Inc. New outfit, in addition to packaging live shows and offering production service to writers, stations and studios, will produce films for business firms, trade associations, etc., for distribution on TV.

Marlowe expects to place special emphasis on films for production where the public will be able to interest companies in sponsoring documentaries on "tele as a medium." New quarters will include a rehearsal studio, production room and talent, casting and property departments. Don Glee, former publicity chief for ABC tele, has joined Marlowe in the same capacity.

Quiz Shows, Disk Jockeys to Ride

On VA's 'Intra-Hospital' Network'

Washington, July 22.

Hospitalized veterans with a yen to produce radio shows are getting the chance to try their hand at it through use of fully equipped radio studios in some 30 hospitals. Veterans Administration announced Sunday (20).

The home-based programs range from disk jockey stunts to quiz shows and are transmitted to the bedside of the patients through hospital networks of earphone receiving sets.

One such disk jockey program, for example, is produced in the VA hospital at Minneapolis by patient Harry Seitzinger, who has joined ABC's production staff before he entered the hospital. His show airs regularly on KSTP radio, with takeoffs on radio commercials.

Weekly quiz show put on at the VA hospital in Hines, Ill. broadcasts recorded conversations by hospitalized employees and calls on the patients to identify the voices. Inaugurated at the hospital at Ft. Howard, Md. take part in sports quizzes conducted by Tommy Dukehart, sports editor of the Baltimore News Post, and Jesse Linthicum of the Baltimore Sun.

Patients with patients' clubs from the hospital at Ft. Harrison, Mont., are picked up by station KXLL, Helena, and relayed to other stations on the 2-Bar Network. Title of this show is "Meet Your Hospitalized Friends."

"Swing High," disk jockey show produced by a patient in the Van

Nuys, Calif. hospital, plays request records and advertises products on sale in the hospital canteen. The Van Nuys bedside network added four new shows to its schedule this spring, including "Swing Session," 15-minute program during which patients swap hand-made articles; for the "Kid" and "Sunday morning reading of the 'funnies'; 'Platter Chatter,' a daily hour-long show of recorded music; and Bryant Bryant Broadcasts," an interview with professional entertainers brought to the hospital by Bryant Bryant, in private life, the wife of Les Carbities, author of "The Saint" novels.

Patients in the VA hospital at Jefferson Barracks, Mo., get a helping hand from the newsmen of KWIX, St. Louis. The hospital newscaster telephones KWIX just before each broadcast to pick up last-minute news bulletins.

VA said only one-fourth of its hospitals have been equipped with broadcasting studios to date, though more units under construction. Almost all hospitals, however, have bedside receiving sets, capable of receiving at least one radio signal.

Fansthief to WTOP

Washington, July 22.

Cody Pfanzthief, for 11 months a publicity staffer for Warner Bros. theatres here, has moved over as Director of Press Information for WTOP-Channel 10.

He succeeds Carl Gebuhr who was promoted to the WTOP Sales Dept.

1st of Fairbanks' Tele Pix Completed

Shooting on the first of Jerry Fairbanks' new series of entertainment films for television was completed on the Coast Monday (21) and is now in the process of editing. The first film, "The Last Days of Pompeii," will be ready for broadcast within the next 10 days, at which time it will be shown to advertisers, agents and other station operators for possible sale.

Series is titled "Public Prosecutor," with the first story named "Case of the Missing Baroness." It includes some w.k. film and stage actors, indicating the films carry a higher budget than yet produced especially for video broadcasting. Topping the cast is John Hodiak now costarring in "Lured" and "Disputed Passage."

Also in the cast are Anne Gwynne and Mary Beth Hughes, teamed with a number of screen credits. Donald MacBride, vet Hollywood character actor, Dewey Robinson, now working on the Metro lot, and Lou Lubin, who plays "Shorty, the barber" on the "Amos and Andy" radio show, complete the cast. Series will include 17 different subjects, which will be offered for rental on a station-to-station basis. Films will run approximately, half-an-hour and have opening and closing scenes for the addition of a commercial.

Tele Price War Seen As Farnsworth Lists Its New Low-Cost Models

Chicago, July 22. What has all the earmarks of a price war in television sets is indicated here last week during the the Farnsworth distributors convention at which table model picture tubes with 10-inch direct view picture tubes were listed to sell at \$349.50 without installation charges and federal taxes. This compares to models with the same size picture tube being retailed by other firms at \$385, with Philco at \$395, also without installation or tax costs.

Kerning the price war spirit was statement by Farnsworth's press, E. A. Nicholas, who said, "It is only competitive horse-stunts that every manufacturer will keep his television products at the lowest possible price levels."

COAST AFRA SENDING 20 DELEGATES TO N.Y.

Hollywood, July 22. American Federation of Radio Artists will send a minimum of 20 and possibly a few more delegates to the national convention in New York Aug. 14 to 17. They will be proxies for the 104 delegates allowed.

An estimated \$10,000 will be raised via already approved voluntary pro rated levy on members to defray costs.



THREE firsts in a row!

WWJ is a name long associated with "firsts" in Detroit.

WWJ was the first AM station in America, having begun broadcasting commercially way back in 1920.

WWJ-FM was the first FM station in Detroit—on the air regularly since 1940. And now

WWJ-TV, newest sister station, is the first and only television station in Detroit—already broadcasting commercial and sustaining features, among which

are televised broadcasts of the Detroit Tigers baseball games. It is this pioneering instinct so

consistently identified with the letters WWJ, that has given The Detroit News its well-earned leadership in Detroit's radio field.

Basic NBC Affiliate American-Fit Station WWJ-TV

Television Station WWJ-TV

950 KILOCYCLES 5000 WATTS

FIRST IN DETROIT...Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE H. HOLLINGBERG COMPANY

Hearings Move to D. C. In Complicated Play for WOKO Wavelength

Albany, July 22.

FCC, which conducted a three-day hearing here last week on the competing applications of three companies for a license to operate on the 1460 kc wavelength now held by WOKO, will resume the hearing in Washington, D. C., next Monday (23), with three star witnesses scheduled to take the stand. Two are Raymond M. Curtis, New York City money banker of the Joseph Henry Broadcasting Corp., one of the applicants; Deuel Richardson, assistant general manager of WOKO and WABY, and Jim Healy, president of the all-local, "blueprint-of-radio-operation" Governor Dorfman Broadcasting Corp., another of the applicants.

Third applicant is the Van Currier Broadcasting Corp., controlled by the S. H. Fabian theatre interests. This group obtained from active participation in the hearings here and is expected to take no part in next week's on-grounds that the hearings are illegal. Attorney John P. Southamway of Washington, the Van Currier counsel, contended the

FCC should have acted first on his client's application filed 18 months ago and concluded as to testimony last November.

FCC held the WOKO-length applications open pending a Supreme Court ruling on the commission's order compelling the three to apply for a license for reasons of stock concealment. The Supreme Court upheld the FCC's order last August.

Richardson and Curtis were expected to take the stand here last Tuesday (15) to clear up many details of the Henry group's setup and policies, on which several employee-stockholders were vague in earlier testimony. It was decided, however, to reserve the two men's appearances, along with Healy's, until next week in fairness.

Examiner Jack P. Blume, who conducted the hearings here, had Southern produce one witness for the Van Currier Corp. to bring its record up to date. He was Eugene J. Fitzpatrick, Van Currier vicepres and editor of the International Paper Makers' Union Journal. He testified that the Van Currier group was still ready to buy or lease—preferably lease—WOKO's facilities pending construction of Van Currier's new 5 kw. transmitter.

Blume asked Samuel Jacobs, secretary of the board of directors for the Joseph Henry Corp., whether the WOKO facilities would be available to the Douglas and Van Currier outfits if the Henry application were rejected. Jacobs said it was his thought such an offer should be made.

One of the first things that will be offered for rental on a station-to-station basis. Films will run approximately, half-an-hour and have opening and closing scenes for the addition of a commercial.

Curtis, who will be sole stockholder in WOKO, will be asked to reveal assets to the Henry Corp. In return he was given 65% of the vote in stock in Henry, who employees retaining 55%. If the Henry Corp. fails to get WOKO's license, Smith will be reimbursed for his stock in the WOKO treasury, as will the employees who have subscribed for stock.

Tele Output

Continued from page 28

video set production unless distributors and dealers give them the high sign.

Same RCA survey showed a healthy 8,500,000 sets of all kinds shipped from January through June, 1947. Slightly less than a half-million of these were AM-FM units. June was a bad month, however, for AM and FM production. Drop was anticipated as part of the seasonal decline and also in view of the fact that Zenith Radio Corp. shut down to give its employees vacation leave.

Table models still buy production lines in both sound and picture radio fields. Of the 46,289 sets shipped, 17,659 were table units. Small sets accounted for 63% of the standard broadcast output.

San Antonio—Rudy Carrasco has joined the merchandising and promotion staff of KABC, San Antonio.

Making the best even better!



NOW along with "The Texas Rangers"

A sure-fire give-away or self-liquidating offer! Attractive 48-pages of Original Songs The Texas Rangers Sing and scrap-book album. Provided sponsors of "The Texas Rangers" at cost! Write for full details.

The Texas Rangers

AN ARTHUR B. CHURCH PRODUCTION

PICKWICK HOTEL, KANSAS CITY, MO.

Television Reviews

Continued from page 28

ting together for the finale. Music, of course, was dubbed from recordings. Puppets were controlled competently enough but it's doubtful if even the kids in the audience found them entertaining. The puppets and the announcers, featuring other puppets of Elsie, the cow, and the little clown, or "Borden's" were good. Intimate chatter between the announcer Tom Reddy was novel and carried off well. The finale, conducted by a radio plug, was integrated neatly into the script for good returns. **Sat.**

LOOK WHO'S TALKING

With Pierre Andre
Producer-Director Lorraine Larson
Writers: Jimmy Huggins, Hugh McKay
15 Mins., Tues., 8:30-8:45 p.m.
WBKB, Chicago

This is one of a showcase series which is being developed for prospective sponsorship, idea of series being to give opportunity to advertising agencies of individuals to use facilities in order to present packaged programs. In effort to discover new talent and video ideas to sell. "Look Who's Talking" is written by Jimmy Savage, oldtimer at Balaban & Katz, and Hugh McKay, had Pierre Andre, recent Coast returner, at the reins, interviewing contestants and assisting in presentation of ideas and participation show. Andre touts in his always good performance, with the camera an actor, because he is one of few announcers who look as good as their voices after. After much success in radio work, more of this type of show on screen will establish him as a much sought after video actor.

Shows utilize motion picture identification game as theme, using sound track for clue in naming artist appearing in scene from film.

and flashes on actual picture as clue. This is a hint badly given contestants fair chance for answer because track lasts only 10 seconds. Judging from opening show contestants, unless screen education is unlimited, it's tough coming up with correct reply. Show is fine challenge to enthusiastic thespians. This clue of "Borden's" was a perfect spot for more emphasis on visual clues. It would be a shame for a marm, a pipe for Crosby, or a trumpet for James, and would also give more reason for being television show.

Lorraine Larson managed to rig up convincing scenery for stage effect, but her camera co-workers would have done more justice for efforts had they used a few longer shots. They'll have to be on their toes with this one, not knowing what interesting reactions might spring from amateur participants.

Spectators were energetic about solving queries and had fun amongst themselves watching show. After several minutes, they were gagged about fact that although vague works for B&K, all picture insertions were from films released at the Oriental, an Essaness house.

'Cleairs'

Continued from page 29

clears to push them off the air. Hayes has over 50 favorable replies from the Indies who presumably would force with the 26 members of the Daytime Petitioners' Assn. This group is trying to win 24-hour-day operation for those U. S. stations assigned on Mexican clear channels.

WCRB Victory Vs. WJR

Washington, July 22. A U. S. Court of Appeals for the District of Columbia last Friday (18) upheld the right of day timer, WCRB, Hartford, N. C. to share the ether with clear channel station WJR Detroit.

Station had been earlier stayed by the court from continuing to broadcast on WJR's 760 kc channel, so that last Friday's order represented a complete legal reversal.

Nail White

Continued from page 29

participate in college radio clinics throughout the country. A three-man subcommittee was named to explore the subject, with A. A. Schechter, staff writer as chairman; Burt Lottidge, general manager WOC, Davenport, Ia.; and Craig Lawrence, general manager WOPR, Boston, Mass.

3. Recommendations for an all-out campaign to "sell radio by radio," with live activity along this line given special consideration.

4. Kudos for activities of the NAB research department and adoption of a motion urging broadcast stations to cooperate fully in answering NAB queries.

Present in Washington for the two-day session were: Gilmore Nunn, NAB; A. A. Schechter, NBS; Burt Lottidge, WOC; Craig Lawrence, WOPR; W. J. Hedges, NBC; Vance Wardner, CBS; Merrill L. Day, WSOY, Decatur, Ill.; Richard Mason, WFTZ, Raleigh, N. C.; and Harold Whelan, WSMN, New Orleans.

ANA RADIO COUNCIL ELECTS HALVERSTADT

Radio Council formed last year by radioing members of the Assn. of National Advertisers has elected A. N. Halverstadt, manager of Procter & Gamble's radio advertising division to succeed Robert F. Elder of Lever Bros. as chairman. Halverstadt is a former executive of the Broadcast Measurement Bureau board.

Group also engaged I. W. Dugan, counsel for ANA for the past 16 years, as general counsel.

Halverstadt is expected to name several subcommittees shortly to look into such problems as advertising radio advertisers. Specific subjects they will be assigned, however, are still under consideration. Council members include Joseph M. Allen of Bristol Myers, Stanley I. Clark of Sterling Drug, Elder, S. C. of General Mills, Harry F. Jones of Campbell Soup, Charles G. Mortimer, Jr., of General Foods, W. M. Schuman of American Home Products and D. B. Stetler of Standard Brands. Between their control more than half of network radio's billings.

Omnibook's CBS Aired

Omnibook magazine is down for a bid for increased term membership in the National Radio Council. Publisher of the mag, has signed for a 15-minute airtel Saturdays at 10:15 p.m. on CBS.

Adams, currently has his own show on KMOX-owned station in St. Louis, will originate his Omnibook program from Chicago.

ABC-WING

Continued from page 29

to WING was on the basis of a mutual six-month cancellation privilege. However, when the management of WING objected to this type of cancellation privilege, ABC agreed to offer WING the identical contract under which it was operating at the time. This contract provided a mutual one-year termination privilege. At the same time the renewal of WIZLE was offered to WING, renewal affiliation was also offered to WIZLE, Springfield, O., which is owned and operated by the same company that now operates WING. Although this contract contained a mutual six-month cancellation privilege, an objection was raised by the management of WIZLE to the contract, and this Springfield station is now operating as an affiliate of ABC under the terms of this contract.

The reason that ABC mutually offered WING a two-year contract with a six-month mutual termination period was because of dissatisfaction on the part of ABC relating to the release of its programs to the people of Dayton. The corporation given ABC by WING was not comparable to that given the network by Dayton. Consequently, ABC felt that ABC programming in Dayton was suffering.

Mutual Biz

Continued from page 29

the National Guard. "Block Party," which premed a couple of weeks ago in the Thursday 9:30-10:30 slot, features Ray Block's musicians playing pop tunes selected by disc jockey Martin Block. Tentative starting date for the NG sponsorship is Aug. 14, second anniversary of the Day. Show presently, ABC have to be shifted to a new time come fall, inasmuch as it is occupying the "Treasure Hunt" "Song" period.

Stanza will hype the Guard's recruiting drive, which for some time has been plagued by Paul Whiteman's "Assembly" concerns on the ABC network. "Block Party" will be hyped via addition of a chorus and guest stars to part of a buildup for a National Guard recruiting drive to take off Sept. 16 for a two-month nationwide run. Guard's deal with the Mutual musical stanza, however, is set up for one year. Talent costs haven't been definitely determined, according to the agency, but probably will run well in excess of \$2,500 weekly. NG recruiting campaign will seek extensive support from broadcasters through the airing of courtesy spots, special programs, etc.

WQQW

Continued from page 29

mitting they are still operating in the red.

News of WQQW's readiness to sell ended out following a vote of the six-man board of directors here last week. Notice went out to the station's stockholders and word was promptly picked up by the press. Result is that, though there is still a loss at the station, bids are coming in. Stockholders will meet Sept. 1 to consider the board action and to expect to take the best offer they will be assigned, however.

May Not Recoup Losses

The station reports a total investment—including operating losses—of \$181,000, but may not recoup this much through sale.

The station has dropped its original high-sounding policy of separating all commercials by 15-minute waves and limiting spots to four an hour. Under a vigorous sales and promotion campaign sparked by new station Mort Nussbaum, the station also dropped its taboo on selling commercials and is now selling commercial shows back-to-back with no double spots and a limit on one-minute on all plugs.

The station was named as a Blue Book operation by virtue of fact that manager Edward Brecher was one of the authors of the FCC report.

Station's Hooper has always been near the bottom, but WQQW probably has a bigger fire of fan letters than most other daytimers in the area. An American University survey puts its audience at 49,000 D. C. families.

Wanted More Classical Music

An analysis by National Analysts, the second WQQW's small audience among the upper-income bracket, and best educated D. C. group—people of which has taken the station in the black. This study polled 1,100 listeners who had written the station and found that most wanted more rather than less classical music on WQQW. They also turned thumbs down on the jazz now aired by the station.

All of which goes to show that if minority tastes are to be adequately served in radio, it takes plenty of dough and savvy on the management end of listeners themselves have to ante up. And that kind of radio has not made its appearance here yet.

WFAX

Continued from page 29

can use the former for fax while airing sound on the latter.

Industry hopes that the FCC will set fax standards by fall. Meanwhile, WFAX broadcasters have permission to use their wavebands for fax transmissions.

WQQW will be the first to receive the GE equipment. The Miami Herald, one of a score of newspapers cooperating with Hogan's Radio Inventions, Inc., the Faxville development, is actually in operation and will be one of the first following WQQW to get a transmitter and test receiver.

Cost to an FM broadcaster of getting on the air with fax placed at the moment at approximately \$10,000. Present cost of receivers is about \$500-\$600. All of these costs will drop as production increases.

Three-Way Squeeze On Airing of Race Info;

NAB Code May Nix It

Washington, July 22

Whether the Federal Trade Commission should assume jurisdiction over race-information broadcasts which might be regarded as "unfair competition" was hashed over in a general meeting of the FCC and FTC on Monday afternoon here last Friday (18). National Assn. of Broadcasters' (NAB) committee, meanwhile, prepared today (Tues.) to vote on whether to write into its new code of practice against broadcasts of odds and prices paid at racetracks on the assumption that such programs come up by bookies and numbers racketeers for illegal purposes.

Question assumes importance in view of the fact that four D. C. stations are now broadcasting racing info, the most recent addition being WOL. Mutual network station here is believed anxious to develop new talent to such audience-pulling shows whenever the going gets rough. FCC has urged FTC to invoke its authority against the shows, and NAB, which questions FCC's authority here, also prefers to have the FTC write the stick.

Argument is made that FTC can move quickly wherever it wishes that the broadcasts constitute an unfair trade practice. FCC has authority wherever race information is used for illegal purposes but can act only when the offending station's license comes up for renewal.

FTC has been after a complaint filed by WWDC, local indie, against race info broadcasts on WOL since Spring, Md. WWDC broadcasts racing info but not prices. WEAM, Arlington, Va., started to race about early this summer, but tries not to be on the air first with the prices.

TALK TO THE SOUTH'S
WDSU
1280 kc

WDSU broadcasts 5000 watts from the French Quarter to the Gulf and South Louisiana listeners. From daily association with time-honored *Orleans Institute of Music*, WDSU has developed a high quality of instruction. WDSU develops program time regularly and exclusively for the St. Louis Cathedral, the International House, Missouri International Airport, Tulane University, Union Station, the Municipal Auditorium, Synagogues and Oratorios.

WDSU's dominant Hooper rating proves that broadcasting increases high listener loyalty.

NEW ORLEANS WDSU 1280 kc
ABC 5000 watts

SERVING UTAH
GREAT ENTERTAINMENT
NBC PARADE
FAMOUS THROUGH AND SMART
OF STARS ALWAYS
LOCAL SHOWS year-round
THE POPULAR
SALT LAKE CITY
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For further information write, phone or write—
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3 MILL for the millions!
WHAT IS IT?
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OLAN SOULE
Starring in
"GRAND MARQUEE"
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Raye Crane Champoo

What you need is a basket.

ASCAP Decides to Proceed With Plans to Boost Theatre Revenue

**A GREAT Picture with GREAT Songs
Recorded by GREAT Artists!**

The Picture—

The 20th Century-Fox Technicolor musical

"MOTHER WORE TIGHTS"

Starring **BETTY GRABLE**

The Songs—

**YOU DO
KOKOMO, INDIANA**

THERE'S NOTHING LIKE A SONG

THIS IS MY FAVORITE CITY

FARE-THEE-WELL, DEAR ALMA MATER

(Rolling Down Bowling Green)

ON A LITTLE TWO-SEAT TANDEM

Lyrics and Music by **MACK GORDON and JOSEF MYROW**

The Records—

"TWO TON" BAKER (Mercury) • RAY BLOCK (Signature) • CARMEN CAVALLARO (Decca)

BING CROSBY (Decca) • VIC DAMONE (Mercury) • LARRY DOUGLAS (Signature)

HELEN FORREST (M-G-M) • FOUR CHICKS AND A CHUCK (M-G-M) • GEORGIA GIBBS (Majestic)

VICTOR LOMBARDO (Majestic) • VAUGHN MONROE (Victor)

DINAH SHORE (Columbia) • MEL TORMÉ (Musicraft) • MARGARET WHITING (Capital)

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New York • Chicago • Hollywood

Warner Houses Sans Vaude First Time in Years, But Not Permanently

Double feature run at the Strand theatre, N. Y., starting Aug. 8, will mark the first time in many years that the Warner theatres will be without vaude. Strand is dropping vaude for two weeks of releases, "Blacked Woman" and "Dust Be My Destiny." This is second time in three months that double features have nudged vaude out of the house. Strand previously had pair of revivals, "Sea Hawk" and "The Sea Wolf," May 25.

However, bookers stress execution into straight pictures will not be permanent. House will pick up stage fare immediately afterward, although bill hasn't been set yet.

House has commitments for Frankie Carle, Vaughn Monroe, Lionel Hampton and Bob Crosby tracts. No dates have been set for them.

During previous vaude exit, Warner retained vaude at Earle, Philadelphia. But since then, that house has dropped stagehouse, perhaps permanently.

A few years ago, Warner was a large user of vaude, having shows at Strand, Earle theatres in Philadelphia and Washington; Stanley, Pittsburgh, and spot shows in other towns. Today only the Strand remains, although Colonial, Utica, has occasional stagehouse.

There is talk that they'll reopen Stanley, Pittsburgh, with vaudeville policy, also Warner theatre, Oklahoma City.

SALKIN VICE SILVER

IN CHI MORRIS AGCY.

Nat Kalichman, treasurer, and Nat Lefkowitz, head of band and act, of William Morris Agency, returned from Chicago last week after installing Leo Salkin as head of that office. He succeeds Morris Silver. Salkin will be assisted by Irving Greene, formerly of N. Y. Morris cafe dept. Pat Lombard continues to head band sector and Billy McDonaid the one-nighters. Sidney Epstein will head contract section.

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"BEDLAM IN THE BALLROOM"

ON TOUR

Direction MATTY ROSEN

Lead-Dances HARRY GREEN

Liquor Sales' 30% Drop

Big drop in liquor consumption year comes largely from the decline in night club business, according to a spokesman for the Distilled Spirits Institute.

In the first four months of the year, it was 30% under the same period of 1946, and the decline continued ever since then. Actually consumption is slightly higher than in the pre-war years, but is skidding steadily from the high figures of the war years.

The biggest drop, percentage-wise has been in the niteries, it was explained.

NVA Hiking Dues 50%

To Bolster Welfare Fund

National Variety Artists will raise membership dues from current \$5 a year to \$8, effective September 1. Action for raise was taken at recent meeting of board of governors of organization. The dues increase covers operating expenses and to augment welfare fund of organization.

Although the Will Rogers fund provides burial and sanitarium care for needy of the profession via the NVA, latter is called upon for temporary assistance, and other medical care, according to Lou Handin, exec. secretary.

Rise, amounting to a 50% hike, is comparable to that of the Jewish and Catholic Actors guilds.

Larry Adler Follows Boyer

At N.Y. Cafe Soc. Uptown

Larry Adler has been signed to play Cafe Society Uptown, N. Y., starting Aug. 24 upon completion of Lucienne Boyer's stand. Spot is currently closed for the summer but will be opened for the fall season.

Elsa Lancaster, who starts Jan. 7, will follow Adler.

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Rise, amounting to a 50% hike, is comparable to that of the Jewish and Catholic Actors guilds.

New Icer Set for N.Y. Cafe

IceLand Restaurant, N.Y., will preem new summer ice comedy Thursday, July 21. Headliners are the Four Learys in trick comedy routine.

Other featured in blinder are Florence Budny & Jo Ann Axtell, Jane Petric, June Payne, Johanna Schuller, Ray Hoyt and Margie Rooney. Choreography is by Paul van Ganser, music by Blinny Blank, costumes by Joe Lewis. Noel Lee is producer.

Carmen Miranda's vaunders

Carmen Miranda is being submitted for vaude dates at the conclusion of her tour at the Arrowhead Inn, Saratoga, Aug. 1.

William Morris Agency is submitting her for \$8,000.

No dates signed yet.

Lobby Bryant Injured When Prop Gun Backfires

Pittsburgh, July 22. Lobby Bryant, brother of Slim Bryant, whose Wildcat was being shown at KKKa, suffered injuries which sent him to the hospital when blank cartridge backfired during act while playing stage date at West View Park. Bit, which act has used for a summer, was for years used as haywire for first time, the cartridge just missing, according to doctors, much of which would have paralyzed him.

Accident happened at first of two shows. Bryant had scheduled an amusement center and they did the second with only four instead of customary five. Bryant will resign act next week.

Andy Russell Settles

Sam Stiefel Suit By Payment of \$17,500

Andy Russell and Sam Stiefel, his former manager, settled their lawsuit on the Coast last week with the payment by Russell of \$17,500 to Stiefel. The arrangement settles claims Stiefel might have had on the singer and part of the deal involved the termination of Russell, Inc., and Personalities, Ltd., the former built around the singer himself and the management of Russell.

Stiefel had sued Russell for \$33,000 for breach of contract. George "Bulldog" Dargatzis, now Russell's manager, and who at one time had been partnered with Stiefel in Personalities, Ltd., had withdrawn from that outfit before the actions.

ADV. BLIMP TO BALLY

'ICE CAPADES' IN A.C.

Arena Managers Assn., organization of arena operators, which produces "Ice Capades" has accepted the Douglas Leigh advertising dirigible to publicize the Atlantic City event. The dirigible, built by the firm with AMA's newly announced policy of exploiting events under AMA banner, had not withdrawn from that outfit before the actions.

The Leigh dirigible, which lights up letters on a ribbon 170 feet in length, was previously used by the dirigible company, the Metro paid \$10,000 monthly for the airship. AMA is believed to be paying a similar amount.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., July 22. J. J. McFadden, Jr., Philadelphia BKO agent, took time from RKO convention in N. Y., to visit with "Bulldog" Dargatzis, who was just headed a good clinic.

Kitty Bernard, who is progressing rapidly after recently suffering a minor operation, again over sneaked away from Pauline Russell's last night tonight 32 years ago while playing the Temple theatre.

Frances Grupp, planned to join N. Y. to bedside of her daughter, Helen Grupp, who is mastering the routine with top honors. Will vacation in the colony for balance of summer.

Inez Dolores Liverpool cheered up by surprise visit George by Lillian "Lilly" Johnny Chisholm and Kim Chisholm, all from Boston.

Peter Schmitt of the Madison Square Garden staff in to see and chat with Margie Regan who has been in bed for a long time.

Peter Hagan giving his daughter, Edna Hagan, the once-over and glided over her progress. Joe "Red" shot in from Rosedale, L. I., to see his wife, Rose, who is finishing good clinic reports.

Arthur Slattery, from N. Y., registered at the hotel, and a good clinic report. Lillian "Lilly" Bergson thrilled by bedside visit of the BKO. Will vacation in the colony for balance of summer.

Richard Menin, New Rochelle head leader, raised a good clinic report. "Slim" Glenn drew one hour of "Bulldog" Dargatzis.

Sam Schulman was given the all-clear signal to go home this morning. Charles LaGrassa, of N. Y., in to raise the flag for "Bulldog" Dargatzis.

Walter Hoban "o Kelly" handed his first-upter for one week daily after sustaining three stages of thoracic play operation.

Shel Olson, writer and author, got his first real okay, clinic giving him one daily meal. A real comeback. Betty Blessing excited over the latest good clinic that her medico handed her. She may return to work. A former Paramount staffer, has recently acted as Dr. Edgar Mayer's sec.

(Write to those who are ill.)

British Shore Resorts Slump Hits Show Biz; Blame High Hotel Rates

London, July 15.

British seaside resorts, which used to be a last harvest for show producers, often balancing their West End summer losses, are having lean pickings this year. Most prominent of these spots, Blackpool, a goldmine for many years, is suffering from its worst slump in 20 years.

Spots, such as the Opera House, Tower Circus, Grand theatre, the Palace, and pier shows, have dropped down to 90% of their regular pickings for many years.

Hotels at Blackpool, which were booked annually for months ahead, are half empty. Many hotels complain they will suffer heavily this year. Some apoplexy the year. Some apoplexy the year. Some apoplexy the year.

Main reason for falling off are the high prices charged at hotels with towns packed with day-trippers, who bring their own food in many cases.

Restaurants, however, are still doing a big trade from these one-day trippers.

Howard Remembers Stage

Charities in 20G Estate

Charles Howard, vet comedian, who died several weeks ago after a heart attack while visiting permanent friends at Shubert theatre, N. Y., left an estate of over \$20,000.

In a will drawn up two years ago by Lou Handin, N. Y. attorney, comedian bequeathed \$500 each to Actors' Fund, Jewish Theatrical Guild and N. Y. BKO. Howard undoubtedly had not appreciated relatives about codicil. Handin had been out of town when he died and when apprised of death had anticipated a will drawn up by Howard's widow, who receives bulk of the estate with her two sons.

Puleo Vamping Minevitch

To Head His Own Unit

Johnny Puleo, lower case comic with Borrah Minevitch's Harmonica Rascals for years, is pulling out of the setup, claiming that the new staff - Handley will give him an out. He'll take six of the Rascals along with him in act of his own. Puleo has already signed a contract to open Aug. 4 at the Mercur Music Bar, Pittsburgh, for two weeks with options.

Puleo has been with Minevitch for dozen years or more. He's been vamping for a breakdown of some time, but had been dissuaded by American Guild of Variety Artists.

Dobson With Goldstone

Joe Dobson resigned from the Paul Salkin agency, N. Y., to join the Nat. Goldstone agency, Hollywood. Dobson, prior to joining Salkin, was with the William Fox Coast edition.

However, Dobson will continue to work on some matters with Salkin, inasmuch as Salkin represented Goldstone in the east.

Wheeler Again

Tops Miami Award

Miami, July 22.

Miami newspaper and radio station announced awards, balloting in social trophies, awarded to top vaude all-star vaude show from acts which played the Olympia theatre here in past year. Eddie Bert Wheeler as best comic again.

Only repeter on the slate, Wheeler of Willie Howard, was in writing by one vote. Others selected were Jan Bart, best male singer, with Bobs the runner up, DeCalais Sisters, femme vocalists, with Gracie Barrie and Yvette tied for the second spot. Four Evans from the dance acts and juggler Rudy Cardenas from the novelty turns.

Winners will be awarded silver trophies and have names inscribed on plaque backstage at the Olympia.

MIAMI ADOPTS 5% TAX ON TOURISTS

Miami, July 22.

The Miami City Commission, this week, passed an ordinance levying a 5% tax on hotel and apartments

taxpayers. The measure passed Commission after second reading.

Bill was opposed by hotel and apartment owners, who contended measure would create ill will toward Miami and force visitors to other Florida cities.

Adler Pays \$3,000,000

For Flamingo, Las Vegas

Sanford D. Adler, operator of El Rancho Vegas, Las Vegas, has purchased the Flamingo hotel in same town for a reported \$3,000,000. Adler is still to set the entertainment policy for his new acquisition but will continue name shows at the El Rancho.

Spoke Jones is current at the Rancho, and will be followed by Sophie Tucker, Harvey Stone and Frances Faye.

Flamingo was owned by Bugsy Siegel, recently slain mobster.

COMEDY PATTERN

For All Brochures of Theatrical SPECIAL SUMMER PRICES! FUN-MASTER GAG FILES at \$2.00 each. No. 1. 12 for \$20.00. No. 2. 12 for \$20.00. No. 3. 12 for \$20.00. No. 4. 12 for \$20.00. No. 5. 12 for \$20.00. No. 6. 12 for \$20.00. No. 7. 12 for \$20.00. No. 8. 12 for \$20.00. No. 9. 12 for \$20.00. No. 10. 12 for \$20.00. No. 11. 12 for \$20.00. No. 12. 12 for \$20.00. No. 13. 12 for \$20.00. No. 14. 12 for \$20.00. No. 15. 12 for \$20.00. No. 16. 12 for \$20.00. No. 17. 12 for \$20.00. No. 18. 12 for \$20.00. No. 19. 12 for \$20.00. No. 20. 12 for \$20.00. No. 21. 12 for \$20.00. No. 22. 12 for \$20.00. No. 23. 12 for \$20.00. No. 24. 12 for \$20.00. No. 25. 12 for \$20.00. No. 26. 12 for \$20.00. No. 27. 12 for \$20.00. No. 28. 12 for \$20.00. No. 29. 12 for \$20.00. No. 30. 12 for \$20.00. No. 31. 12 for \$20.00. No. 32. 12 for \$20.00. No. 33. 12 for \$20.00. No. 34. 12 for \$20.00. No. 35. 12 for \$20.00. No. 36. 12 for \$20.00. No. 37. 12 for \$20.00. No. 38. 12 for \$20.00. 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Schizophrenology

At one of the spotlight New England mountain-peak resorts where the tab runs from \$25 to \$50 per person per day, the exclusive dining hall is presided over by a headwaiter who combines a keen sense of belated hospitality with an astute business sense. As a line to his more routine duties, this major dome operates adjacent to his own living quarters a Screwball Rummie Room where, for a customary fee, the heavy sugar guests are initiated into mountain night life complete with champagne, song, zany signs, prattal gaffs and other devils. For next morning breakfast, the head waiter dons about the dining room in cap and bells dispensing good and aspirin to his swank private customers with hangers.

From mid-September to mid-June this seemingly goody character doubles as teacher of economics in a Greater Boston High School.

Smalltime Acts in Pitt. Area

Making Hay on Barbecue Circuit

Pittsburgh, July 22. Smalltime vaude and cafe acts, hit hard by the recession along the Boone Belt, are finding an unexpected bonanza this summer in something new. Big picnics held by firms and restaurants and societies are going in for paid entertainment, and local bookers are busier than ever these who formerly come and sometimes are during regular season.

There's hardly an outdoor affair in these parts any more than does put in a call for anywhere from three to seven acts, and turns that generally seek outdoor employment during the warm months are practicing their trade and making a very good living.

One agent here spent five years building up an out-door clientele now it's beginning to pay off. The deviled egg circuit is the biggest break, however, for the performers. Especially those who formerly could not count on much between banquet seasons.

Lewis Follows Lena Horne In Fall Show at Coney, N.Y.

Copacabana, N. Y., ushered all season on Sept. 11 with Joe E. Lewis, who is slated to follow run of Lena Horne opening next Thursday (31). Mario and Florida have been set to go in with Lewis.

Monte Prosser, Coney manager, intends to round out the year with Tony Martin, Peter Lind Hayes and Rose Marie.

WA'APPENS!

America's No. 1 Rumba Personality

PIPI CAMPO

and his orchestra

Now...Chelsea Hotel

Atlantic City

Per Dir. G.A.C.

CIRO RIMAC

AND HIS BAND

"The new vaudeville show at the State is excellent, due primarily to the knockout act of Ciro Rimac and His Band. They have a smooth Brazilian style and some swell Brazilian singers and dancers who know the show." Best of these is Adair Camargo, a Latin Betty Hutton, who sings and gyrates with bang and humor."

Jack Thompson, N. Y. Mirror, July 20th, 1947.

NOW LOEW'S STATE, NEW YORK

(Week July 17)

Direction: HARRY ROMM, 38 E. 57th Street, New York

LA MINERVA

FLAMINCO DANCER

"Rimac's come up with a first-rate gypsy and flamenco dancer in La Minerva, who looks and works like a younger Carmen Amaya."

—VARIETY, May 7th.

NOW AT

LOEW'S STATE, New York

With CIRO RIMAC

Mpls. Anti-Gambling Law Seen Styming Fairs

Minneapolis, July 22. Confusion over Gov. L. D. Youngdahl's anti-gambling edict has caused Wallace Bros. show to cancel five Minnesota county fairs, darkening the fairs' midway with possible resultant financial losses.

The governor is determined to stop all games of chance in the state and carnival shows that already have played here have been hard hit by the new law. Show operators are wondering what they can and cannot bring into the state and don't want to take any chances. It's explained by Allan Doran, secretary of the Minnesota Federation of County Fairs.

Doran says fair managers at the five places will make every attempt to procure some type of ride.

"If they do not," says Doran, "these fairs may take a huge loss because proceeds from the midway attractions a long way toward paying the costs of the fairs."

A.C.'s Garden Pier May Be Returned to Private Ownership in Tax Deal

Atlantic City, July 22. The Garden Pier, once one of the resort's most popular amusement spots, now owned by the city, may be returned to private ownership this time.

Mrs. Miriam Sylvia Richmond Levin, of Philadelphia, Pa., sought return of the property, claiming the resort's not given due notice of the return and that she and her husband, Vincent S. Hane-man, are entitled to the pier and best interest. She claimed that she had notified the city of her intention to return the pier and that the work was so substantial that she was not permitted to receive personal mail. It was during this time the city served notice of intent to foreclose.

Vice-Chancellor Vincent S. Hane-man is expected to sign a formal order this week permitting Mrs. Levin to return title to the property. She provided she pays all taxes, interests and the city's costs of foreclosure at a stipulated rate. This would mean more than \$200,000, since \$150,000 was the total of delinquent taxes when the pier gained possession of the property on April 5, 1944. The vice-chancellor has upheld Mrs. Levin's claim that she was wronged due notice of the foreclosure suit.

Mrs. Levin is prepared to bring the pier up to date if she gains possession again, it is reported. She would reopen it next summer. The pier has been a white elephant as the city is concerned. The resort had no funds to improve it and make it a public park. It could not sell it because of deed restrictions.

Shanghai, Miami, Folds

Owing Acts, Band Dough

Miami Beach, July 22. New Shanghai Club folded Thursday (17), after one week of operation which saw a strong opening fade until acts were working to spare attendance thereafter.

Nyron Cohen, dialectician, who opened room as a favor to owner Max Caldwell, worked for five days and then turned spot over to the band. He came, in New York with Harry Adler, agent who repped Caldwell. Staffer and supporting act, the Debonairs and the Martins, arrived for Thursday night stint and were told the room was closed and all would be paid the following afternoon. After waiting several hours they were told there'd be no payoff.

La Martinique, N.Y., To Reopen as Supper Club

Indications that La Martinique will reopen for the fall season as a supper club came this week with the signing of Ruby Hill for the initial show. Booking indicates that Dario and Jimmy Vernon, spot's bonifaces, will attempt intimate late hour entertainment policy.

Other acts are still to be set.

U. S. Acts for Panama

Hotel International, Panama City, is slated to open Friday (25) with a show comprising the Richards-Adair duos, Helen Parrish and Reggie Rymal.

Spot is operated by Bill Liebow, owner of the International hotels in Havana and Miami Beach.

Mt. Hotel Assn. Capitulates to AGVA Terms; Averting Threatened Lockout

Threatened lockout of vaude acts in N. Y. mountain resort area in respect for American Guild of Variety Artists having banned four spots as unfair, didn't come off. Instead, operators tendered olive branch to talent union and after capitulating to latter's demands for proper housing and boarding of acts booked into their spots, were given the greenlight by Dave Fox, acting national head of AGVA in absence of Matt Shelvey, but not until they

had signed contracts to that effect. However, some of the spots not involved in issue but who had cancelled shows because of the ban on fellow members, were without shows last weekend through inability to set talent in after Fox had made his decision late Friday night.

Crux of controversy, according to Fox, was the refusal of spots involved in issue but who had cancelled shows because of the ban on fellow members, were without shows last weekend through inability to set talent in after Fox had made his decision late Friday night.

Gal Aerialist Faints Aop Pole, Rescued by Partner

Atlantic City, July 22. Spectators viewing the water circus on Steel pier Friday night (18) got an unexpected thrill when a girl performer collapsed 165 feet over their heads and was rescued by male partner.

Marian Foster, 25, of Boston, and Ludwig Boserini were hoisted to the tops of poles despite heavy gale wind.

Suddenly the girl yelled to partner who swung from his pole and worked way across 50 foot on swaying wire to her.

She was lowered to the deck and treated in her dressing room, where she said she had completely blacked out and did not even remember how she had braced herself against falling.

ILL. BILL WOULD BAN CAMERA GALS IN CAFES

Chicago, July 22. Night club chattering girls returned over bill passed by Illinois state legislature which outlaws their business. Bill, which new awaits Governor Dwight H. Green's signature, was spearheaded by Senator Roland Libonati of Chicago, who claimed that "men in public life, legislators and out-of-towners have been embarrassed by roving camera girls and that sometimes there were shockwaves."

Gals have been barrows since charges were made, calling accusations and bill "stily" and move to deprive them of earning a living. Teeth to the bill are fines of \$100 to \$350 and jail term of 90 days, or both, for camera girls entering into contracts with camera girls.

MCA Setting Sinatra

Dates for East in Fall

Frank Sinatra probably will come east in the fall to work theatre dates. It's probable he will again play the Hotel Waldorf-Astoria.

Musical Corp. of America is negotiating theatre deals for the singer which may confine him to the Paramount N. Y. and the Chicago, Ill. He would be played during October and November. Waldorf deal would be later.

After the Mountain Hotel Men's Assn. declared last week (14) that they'd toss shows unless ban was lifted, AGVA characterized action as a lockout and was about to take retaliatory steps via Musicians' union. That had been Shelvey's instruction from Chicago, where former is confabing on forthcoming convention setup.

A committee of resort owners not involved in the mixup, spearheaded by Paul Grossinger, of Grossinger's, took a conciliatory deal from Fox that permitted spots to light with talent as usual. Trade was effected under a five-mile stipulation, to them as a punitive measure. Others will operate either way as formerly.

One aftermath of the AGVA-borscht hotel fracas is the filing of \$5,000 damage and injunction suit against the union by Jack Segal.

Hearing is slated for today (Wednesday) in the N. Y. Supreme court. However, there is the possibility that action will be dropped because of Friday's settlement of the issue.

THERE'S ONLY ONE
FELICE
FAYE

Currently
EL RANCHO
Hotel Vegas
Direction: M.C.A.

Now...Chelsea Hotel
Atlantic City
Per Dir. G.A.C.

Now...Chelsea Hotel
Atlantic City
Per Dir. G.A.C.

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Per Dir. G.A.C.

Now...Chelsea Hotel
Atlantic City
Per Dir. G.A.C.

Sometime in October...

Charles Chaplin will bring you his greatest motion picture... "Monsieur Verdoux." It is the fabulous story of a modern French Bluebeard...it is something you have never before seen on the screen. In "Monsieur Verdoux" there is a peculiar intensity of drama...an even more peculiar hysteria of laughter—and a strange love story that hurts. But with all its strangeness... there is a pathos and beauty and richness—devoted to the love story that will haunt you until motion pictures are no longer made. The genius of Chaplin holds a copyright on his type of love story...a love story that will possess you, that will frighten you, that will stay with you as a lingering memory. Charles Chaplin has dared to create for your unforgettable entertainment the diabolical but amusing story once told in whispers—in whispers—the story of "Monsieur Verdoux"—the story of a modern French Bluebeard. Remember... in October.



Charles Chaplin
in
"Monsieur Verdoux"

Released thru United Artists

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RADIO'S LIT-WE-ER COLLEET

Broadway Legit Unlikely to Face Acute Theatre Need This Season

Broadway legit season of 1947-48 is a question mark productively but is slowly taking some form.

Three shows are in rehearsal, currently. Number of new musicals is especially problematical, the reaction to managerial manipulation appearing to have scared off potential backers.

There are four or five new dramas which are well regarded by those in the know and which will attract investors. Not included are shows that tryouts, steadily growing in number. A few new plays in the summer stock are rated as Broadway possibilities but there have been so many disappointments in that field that those scouting material for regular production are skeptical.

Indications are that the Shuberts will be more active in presenting new shows than for a decade. There is a limited number of new productions seeking Broadway houses, and unless other managers step up their schedules, if any, the theatre shortage that has been present seasonally for years will be absent. The Shuberts have arranged to import (Continued on page 52)

Theatre Supply Co. Pops Suit at Popless Popcorn

Theatre popcorn that allegedly failed to pop as guaranteed—increasing in volume only 16 times instead of 32 when popped—has resulted in the filing of a \$108,000 federal district court damage suit by the Poppers Supply Co. of Minneapolis, distributors of theatre popcorn machines and supplies, and others against the Nebraska Seed Co. The amount of popcorn involved is 3,000,000 pounds. Damage to prestige is claimed in suit.

Tele Talent Feels Strawhat Pinch; Pix Raids Also On

Television producers, already bucking terrific odds in trying to sign legit talent for dramatic shows, have found themselves confronted with a new pinch this summer—from strawhat theatres and major film production.

Citing the large number of summer theatres in operation this year, NBC tele's casting director Owen Davis Jr. declared practically every young actor he's tried to call recently for a video show is away for the summer. And if that isn't bad enough, Davis said, almost all those that remained in N. Y. for the summer have been signed by Hollywood film producers who are shooting films in N. Y.

Because of the extremely low prices that he can afford to pay actors now, most of those willing to do video shows have been recruited from the ranks of young radio thespians—with tele always having a back door. Instead (Continued on page 50)

Probe Racket On

Getting-Into-Pix

Better Business Bureau is probing what may be a nationwide racket to fleece proud parents on the chance that their kids can land in pix. The bureau revealed a Columbus couple with an 11-year-old daughter received literature from a Hollywood producer asking them to type and "turned over" to Central Casting when her type is required.

The parents sent the \$10 fee and received a "membership" card, then turned the matter over to the local B.B.B. Later learned that the organization was not affiliated with either the Screen Actors Guild or the Screen Extras Guild.

UNDERSEILING OF SUMMER SHOWS

BY GEORGE ROSEN

Summer radio is being sold short. The conviction that summertime auditors are being undersold by a resultant brushoff on programming is definitely growing in trade circles.

Partial blame for this situation is placed on the audience measurements. It's claimed that while there are obviously fewer sets in use during the hotweather months, there is lacking an accurate gauge of the full summertime potential among listeners.

The situation, it's contended, is not as bleak as the Hoopers would have one believe, for while the checks on listeners are made among the stay-at-homes, no consideration whatever is given to the summertime tune-ins by the millions of portables and auto radios.

Let the Hooper boys take to the road to any of the beaches and summer resorts, it's argued, and the chances are it will reveal an interest in summer programming that would merit a complete re-evaluation.

The reason why some observers are hot and bothered over the situation is that they see the understating of audience pull as the basic cause for making summer radio newsworthy.

(Continued on page 22)

Sinatra as Priest to Sing

Hollywood, July 29.

"Father Paul" doesn't sing in "Miracle of the Bells" but then again Frank Sinatra has the role.

So producers Jesse Lasky and Walter MacFadden are looking for a spot in the script where the Voice can warble.

National Advertisers Cut in Hollywood For Millions in For-Free Exploitation

BY MIKE CONNOLLY

Hollywood, July 29.

National advertisers will cut the film industry in on \$100,000,000 worth of free publicity within the next 12 months. The sound overboard? Figure is described as conservative by major studio tie-in chiefs.

Astronomical figure signals a radical switch on the old days, when many topflight stars distained "free" exposure publicity. Then came the palmy Lux, Woodbury, Max Factor and Westmore days—not to mention Pierce-Arrow, Rolls Royce and Cadillac, Packard, etc.—when the cinema cuties were glad to look pretty for a backdoor spread, or even a nice inside doubletuck.

Thesps in those days raked in a lot of extra coin and/or staples—like a convertible coupe—thanks to a couple of G's—for an endorsement. But those days are gone, and studio handle, all details now, and

B'way-Amusement Ops See No Benefit In Invasion by 100,000 Legionnaires

Await Ruling on 241G Claim by Fields' Widow

Mrs. W. C. Fields' claim for \$241,225 on the estate of her late husband was not decided Aug. 14 by Judge Harold Jeffrey in L. A. superior court. This amount is in addition to the \$10,000 bequeathed her in the will.

Widow declares the actor gave her \$50 to eight women friends, and asserts she is entitled to half that amount under the community property law. Estate is estimated at \$750,000.

MPA to Head Off Outlaw Ads Via Code Revision

After taking the rap for years for the lurid and flamboyant film advertising indulged in by certain independent producers and exhibitors, major film companies are finally taking steps to make certain the industry lay off such antics in the future. Move will combine an intensive public relations campaign and a strengthening of the advertising code via a general revision.

Education campaign, to be conducted both within and without the industry, will emphasize the job of self-polishing done by the majors in their advertising during the last 25 years.

(Continued on page 28)

Video Ruled as 'Film' By Pa. Court, Thus Requiring Licenses

Philadelphia, July 29. The Dauphin County (Pa.) court yesterday (Mon.) ruled that television shows were "motion pictures" and that taprooms and taverns with video receivers must get entertainment licenses costing \$150 yearly.

The decision, which is expected to have far-reaching consequences, affects more than 50% of all the liquor-dispensing establishments in the area.

The court was asked to rule on the matter last March when the use of tele sets became widespread in taprooms and the State Liquor Board ordered the spots to apply for entertainment permits. The word "television" was in the liquor board's decision, claimed that the taproom "television" judge William H. Hargest, president judge of the Dauphin county, decided that motion pictures were covered in the law and that tele and films accomplished the same "visual entertainment of patrons."

The court said only an amendment in the law by the legislature would exempt the taproom operators.

Dempsey, Kearns Peddle Ex-Champ's Pic Biog

Hollywood, July 29. Jack Dempsey and his former manager, Jack Kearns, called off their old feud and together in an effort to sell "The Manassa story," their former champ's life film production.

Understood the King Brothers made a tentative offer to film the yarn.

More than 100,000 delegates to the American Legion's first postwar national convention are expected to descend on New York for four days beginning Aug. 27, but Broadway show business operators do not look for the convention to improve their business. In fact, most film legit and nitery operators predict the affair will prove a serious detriment at the boxoffice.

Possibilities outlined is based on happenings during the Legion's last national convention in N. Y., in September, 1937. With the promise then that the 100,000 tourists' town would spend at least \$1,000,000 on show life entertainment, the operators found they'd been "gravely in error" after the tumult and shouting had died. Broadway niteries and cineclubs fared badly because of the Marat Gals atmosphere in the streets, with the Legionnaires turning Times Square into a typical New Year's Eve and staging better shows, for free, in front of the theatres than were found inside.

Native New Yorkers, unwilling to buck the invasion, are planning to keep the streets or take a chance on (Continued on page 22)

Johnston Office Probes Cuffo Radio Guesting; Stress Air's Value to Pix

Hollywood, July 29.

Have you a finger in the plug in your house? That buttery question will be asked of picture studios here this week by the Johnston office, now openly concerned over what appears to be a general breaking of the tracks on cuffs guesting, transcriptions and disc jockeys. But what everyone seems to be overlooking is that the current curbing distasteful by the Motion Picture Assn. are also an admission of value of the airwaves to celluloid.

Paramount started it with its "takeover" of the Rastine Jackson show. Its latest roster, interviewed by the commentator's vacation. Complaint was that Par's wholesale use of its talent roster, interviewed by MacDonald Carey, violated MPA's ban on cuffs guesting by film players. The MPA's stance is in jeopardy, on "ownership," however unimpaired, since the MPA agreement specifically exempts studios using stars on their own programs— (Continued on page 20)

Merman's Guest Shot An Audition—For Free

Guest star Bob Hope's growing "em. man on last Sunday's (27) 'Silver Theatre' show on CBS was, in reality, an audition on behalf of Young & Rubicam, which handles the International Silver program. Merman had an opportunity to test musical comedienne for a radio series and used the opportunity to test Merman's own variety Rice-scripted situation comedy.

Taft-Hartley Law Lame Legislation to Affect Annus, Much at 80th Congress

Washington, July 29.—The first session of the 80th Congress will show business force and aft with a broadside of investigations but it is little more than a legislative day, except for the Taft-Hartley labor law, which was not specifically any segment of the entertainment industry.

Any chance of reduced admissions taxes for the season of 1947 was eliminated upon the ending of the Congressional session Saturday (28). Showmen had some hope for favorable consideration during the spring, but before the legislators descended from Washington the lowering of excise taxes applied to jewelry and other items not priced more than \$25.

Until Congress convenes in January a revision of the entire tax structure will be studied by managers, authors, actors and others in show business whose income are variable rather than fixed as in year-round businesses. They have promised stimulations which would permit taxes to be spread over three or more years.

Contention which is being entertained in Washington is that one bill may be passed in the first following years may be lean, which other houses. Formalization of levies in relation to showmen's income was conceived to be justified by Congressman Harold A. Knutson, of the United States House of Representatives, to a leveling-shownmen recently.

Here are the developments of the House and it is not known whether that any bill which passed one house or not any kind of start in life in the past seven months. The House has moved forward from that point when Congress reconvenes. This adjournment does not kill pending legislation.

INVESTIGATIONS. The House Un-American Activities Committee, which made futile and abortive efforts in the 79th Congress to make a situation in the industry really got under way this time. It held preliminary, secret hearings on the subject in the week of July 29, and the groundwork for fancy public hearings here, beginning the end of August, which are expected to be headline-grabbers from the word "go." The committee is passing out the names of the "black list" industry names on the Coast-like names and can't fail to set a heavy payroll on the list or not it manages to prove anything.

PETRIELLO. The House Labor Committee put a sub-committee to work on the activities of James C. Petriello and the American Federation of Musicians and came up with a number of days of hot hearings in which Petriello threatened to call off the dog and make the industry and the making of records. However, the sessions wound up in a fine "Waltz Me Around Again" style, with everybody loving everybody. Petriello agreed to let the Army and Navy bands make a search record exclusively for the use of educational institutions and to work out a deal with the industry.

This latter, among other things, will permit school bands to return to the field of hearing here. The industry as positive fact the previously "secret" clause in the AFM contracts with the film studio industry. The studios agreed to withhold soundtracks from television. This may be stated as a violation of the anti-trust laws; and Petriello's income taxes are now under investigation by the Bureau of Internal Revenue.

HOLLYWOOD STRIKE. The same House Labor sub-committee returns to Hollywood to look into the strike in the studio strike, in an effort to work out a solution to that long, drawn-out sectionalized labor dispute.

HOWARD HUGHES. Not strictly industry is the Senate probe of Howard Hughes' contacts with the Government to build planes. However, plenty of Hollywood party again has been worked into it by the Senators, to see if the color which will get it headlines.

VOICE OF AMERICA: At the 11th annual session of the Senate, the House-approved Mundt bill, which authorized the overseas information activities of the State Department. The Senate approved a resolution for a full investigation of the foreign information program of the State Department and other government units which may have such a program. However, this will not be continued from page 23.

Sports Shorts

Fight in Madison Square Garden, July 29, 1947. Elmer (Violent) Ray and Ezzard Charles, both colored scrappers, fought a dance, later a 20 shot, lost the decision although many observers thought he won a wide margin. That too, was indicated when it was announced that one judge awarded eight of the 10 rounds to Charles, but the other judge and referee Ed Joseph gave six rounds to the winner and four to Charles. At any rate, neither showed enough to warrant a match with Joe Louis.

Madison Square Garden announced a record total for drawing a total of \$4,938,941 of fans of one sport or another. Fight between attended by 80,287 for 49 dates. There were four championship matches in the Garden and three outdoor programs attended by 123,587 million. Basketball was a big draw last night, with 12,767 fans, 28 college games and 182 big professionals. Sonja Henie, the Norwegian figure skater, won 17 performances, while the "Ice Follies" was witnessed by 12,767 fans. Ringling circus was attended by 436,074 in 65 performances.

Unesco's Int'l Theatre Group Plans Official Status for Troupers

Paris, July 29.—Key theatrical figures in the United States are meeting here this week in an effort to galvanize the theatrical world in the revitalization of the envisaged by the United Nations Educational, Social and Cultural Organization. The International Theatre Institute is being drafted and national centers are being set up, and the group is laying the way for the interchange of representative theatrical companies. The group, which is expected to be the "ITP", would be given an official status to encourage migrations both ways across the ocean. That status, which is lacking, for example, during the recent visit of the Old Vic to London and the earlier call by the Moscow Arts theatre, according to Clarence Derwent, proxy of the group, would be used to establish international relations. The group is to disseminate data to all parts of the world.

Being a conspicuous by its absence, UNESCO officials are still musing over the crack by a Russian embassy official who recently visited UNESCO to explain that his country wouldn't be represented at the Moscow Arts theatre, because Russia came into UNESCO. It won't be through the stage door.

Housing Expediter In 160 Amusement OK's

Washington, July 29.—In its first 25 days of exercising control only over amusement, the Federal Housing Administration has approved 160 amusement applications for construction and re-construction. The total approved cost is \$3,552,638, and those taxed is \$1,952,728.

OK'd were 28 theatre projects and 122 amusement projects. Others were denied which would have cost \$5,707,505. Five cents and dancehall operations, 20 gambling establishments; eight outdoor sports sites and six indoor; 27 amusements, 10 swimming pools, and five water sport spots were included in those given the green light.

Metro Inks Menotti

Hollywood, July 28.—Metro handed a two-year contract as writer-director to Gian-Carlo Menotti, whose two operas, "The Merchant of Venice" and "The Telephone," are now on Broadway. His first job under the new pact will be an original story.

267th WEEK!

KEN MURRAY'S "BLACKOUTS OF 1947"

El Capitan Theatre, Hollywood, Cal. Coming soon, the KEN MURRAY Production, "BILL AND COO." A feature length film in Technicolor, Republic Release.

Wellies to England 'To Learn Filming'

Quon Welles, delivering a backhanded slap at Hollywood at La Guardia Field, N. Y., on Monday (28), declared prior to his departure on an American Overseas Airline flight to spend a few weeks in the Continent to learn more about film technique. The then-producer-director stated to spend a few weeks in London with Sir Alexander Korda to discuss three pictures and a possible stage production.

British film producers, said Welles, "have something to teach us, and I'm going there to learn. Some of the films imported from England lately should force Hollywood to take their heads to the river." Welles and Korda, after spending several days in London, will then take their heads to the Riviera. Duo will decide then on the first picture to be made, with Welles having the right of script, and Korda having three. Latest in the line is a film of "Solomon," a Biblical story of Solomon, a picture based on "Around the World in 80 Days," legitimized which Welles is to produce in Broadway, which Korda bought screen rights.

Welles expects to return to the U. S. about Aug. 20 to start editing on his film version of "Macbeth," which he made for Republic. Initial rounds are now being made in the film by studio cutters.

Erle Johnston, president of the Motion Picture Assn., returned from London last week. (Further details on page three.)

Betty Joan Watson, of the London cast of "Oklahoma!" returned to New York about a Pan American budget report of \$125,000.

Flying to Berlin, to take part in the first postwar film to have the leading German actress, Marlene Dietrich, at the controls, actor Charles Korvin left La Guardia on Trans World Air Line last week. The pic is "Berlin Express."

During his two-month visit to Europe the German actress also complete a photo assignment for Look magazine.

Keith Weeks, Universal's production manager, aired to Paris on an Air France plane. He will complete a tour of Europe for a picture, active native backgrounds for two forthcoming pictures.

"Song of the Sirens," a picture by Dina Dore, French radio actress and publicity representative of Universal studios, is now being made in Air France plane. She was gone home for the first time in eight years when she left her family in the French capital.

BILL HUNT RESIGNS AS 'VARIETY' CHG MGR.

Bill Hunt has resigned as manager of Variety's Chicago office, effective immediately.

Ben Bodet, out of the N. Y. home office, will be in charge of the Chicago branch temporarily, until a replacement is made.

Garrett in Pic Debut

Hollywood, July 28.—Betty Garrett, star of "Call Me Mister," Broadway hit musical, film-debuts in Metro's "The Big City," a picture by Margaret O'Brien starring Betty Garrett and Danny Thomas is released with moppel in film after having played with her in "The Unfinished Dance."

Why P.A.s Are Fit to Be Tied

Recent mania in Hollywood to jockey titles of six prior to release has driven company press agents to the point of uttering paper dolls out of their pressbooks. An Eagle-Lion ribster, demonstrating his disapproval of the industry habit, posted the following notice on the company board last week:

"The picture, 'The Noose Hangs High,' will be retitled 'Laughter on the Gallows.'"

"The Noose Hangs High" was formerly titled 'The Tight Necktie' and was adapted from the novel, 'Give Him Some Rope.'

"In all communications please refer to the picture as 'Laughter on the Gallows.' A rough print, uncorrected, not to be distributed. Laugh 'Till You Choke.' The finished print will carry the final title. If further title changes come through you will be advised."

"Laughter on the Gallows" was once a play which closed out of town with the title, 'Hemp Jig.' Please change all stories on 'The Noose Hangs High' to read 'Laughter on the Gallows.' The title of the radio serial based on the play and the novel, was 'Wilde's Other Jail.'

Guild-U.S. Steel 'Mouse' Sneak Preview

Airer Runs Integral Snarl as Wm. Brady Sues Of Theatre Tele For U.S. Theatre

Production of the Ladislaus Fodor play, "A Church Mouse," on "Theatre Guild of the Air," sponsored by the Guild, under the ABC banner, June 8, is likely to prove costlier than originally anticipated. William F. Brady, president of the Theatre Guild, is likely to prove costlier than originally anticipated. William F. Brady, president of the Theatre Guild, is likely to prove costlier than originally anticipated.

Brady alleges that prior to June 5, 1947, he was advised that the Theatre Guild proposed to produce a radio version of "Mouse." According to the complaint he notified the Decca Music Corp. of the proposed production, which he was the owner of the play but they disregarded his rights and produced it.

Brady's suit included Paul Rathbone, Pamela Brown and Martha Sleeper, among others. Brady's suit included Paul Rathbone, Pamela Brown and Martha Sleeper, among others. Brady's suit included Paul Rathbone, Pamela Brown and Martha Sleeper, among others.

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HENRY MORGAN INKS FOR HIS 1ST PICTURE

Hollywood, July 29.—Henry Morgan, radio comic, will make his screen bow in "So This Is New York," slated as the first new indie company headed by Stanley Kramer. Morgan's bit under the contract is \$100,000, plus a percentage of the profits, with an option for his second appearance on the screen.

Picture is slated to start on the Enterprise 1st in September with a budget reported at \$125,000.

Crippled 12 Years Ago, Clicks in Fla. Comeback

Miami Beach, July 28.—The word "comeback" took on potent meaning here last week when Leon Kramer, former vaude, and opera performer opened a new musical engagement at the Flamingo Club. Sidelined for 12 years by a stage accident which left him right leg useless and left him on crutches despite a series of operations, Kramer drew a packed house.

Following the stunt, he heads for a Chicago hospital and war-developed series of treatments. Doctors hope will have him walking again. Despite the handicap, Kramer continues to show that he is a performer and operating niteries in Columbus, O., Key West, Fla., New York and, during the war years, in USO entertainment units.

Press show evidenced his retention of the seek tourer's spirit, which marked him a corner before his accident.

Woolley's Slicing

Monty Woolley, screen-stage actor and resident of Saratoga Springs, is recovering from an operation performed in Albany hospital.

He had twice been in the hospital during recent months for observation and treatment.

N. Y. to L. A.

Peg La Centre Tom Connors and George Jessel Ben Washer Ed Weiser

N. Y. to Europe

John Aronson Steve Aronson Buddy Coleman Alfred Crown Arthur Hornblow, Jr. Henry Kotler Jules Levee Jack Macaulay Norton V. Ritchey Dorothy Sully Dan Spencer Orson Welles William Wilder Dewey Wrigley

JOHNSTON SEES ALTERNATE

By HERB GOLDEN

Eric Johnston will inform U. S. film industry chiefs of a result of his recent European tour. He will say that American producers have no alternative but to accept a reduction in their income from the United States market. He has, however, worked out several alternate proposals for Britain's Dalton plan and will present his ideas at the meeting to get the opinions of those present on their feasibility.

The proposals all take cognizance of the fact that the British dollar squeeze is so great there's nothing else for the American companies to do except accept gracefully the idea of a slice in income. All of Johnston's proposals are in the form of compromises by which the industry would not permanently lose the income, but would push off its receipt in this country until Britain is better able to afford to pay.

The Motion Picture industry, in other words, wants to be able to propose to the British that they stop Dalton plan, but in exchange for some form of blocking dollar exchange as they did in the past. Among the schemes that Johnston will offer for thought at today's conference will be the making of a unanimous gesture by putting a heavy junk of U. S. earnings in (Continued from page 25)

Peonage Charged By Parks in Pact Suit Against Col. Picts

Hollywood, July 29.

An unusual test suit here involving the alleged "peonage" of actor Larry Parks at the hands of Columbia Pictures was filed here Monday in state supreme court. The suit, in turn, filed a countersuit, charging breach-of-contract, in federal court.

Parks' suit is based on what he claims is an enforced employment by the services by Col. Pict, violation of California law. In 1941 he contracted with Col., and in 1946, prior to his being set for the role in "The Jolson Story," he alleges he was forced to scrap the '41 pact, at a slight increase in pay, for a new deal.

The element of salary doesn't enter into it. It's purely a matter of equity, Parks doesn't want to be (Continued on page 25)

Johnston to Rest

Eric Johnston, in New York today (Wednesday) for a meeting of the Motion Picture Assn.'s board of directors and a report on his foreign trip will head the industry's meeting this weekend. He will spend two to three weeks resting at his home there, ending his family vacationing to his private business interests in Washington.

MPA proxy returned from England last Friday (25) and went directly to Washington, Monday (28) he addressed a luncheon of the National Assn. of Credit Jewelers in New York. He came from his trip to New York Monday night and will leave N. Y. tonight for Washington prior to Spokane trip.

With him in New York are Joyce O'Hara, his assistant, and Ken Karz, MPA public relations director.

Freddie's 'Candida'

Saratoga Springs, N. Y., July 29. Freddie Bartholomew is scheduled to go to Dublin, where he's set for the role of Marchbanks in a Bernard Shaw's "Candida," as soon as construction on studios there is completed.

One-time moppet star appeared at Spa theatre here last week in "Purging the Heart," where he's been trouping the straw hat circus in "Happily Ever After" and "Charley's Aunt."

Joe Schenck as Intermediary In UA's Scrambled Affairs Awaits Chaplin OK

Hollywood, July 29.

Whether Joseph M. Schenck would accept the post of United Artists' savior hinged late this afternoon (29) on Charles Chaplin's handing him a power of attorney. Schenck already had been given the proxy of Mary Pickford, Chaplin's co-owner in the company. The 20th-Fox exec refused to make a move, however, toward settling the company's scrambled affairs until he had a clear mandate from Chaplin, who was only prepared to give Schenck authority to name a president.

Chaplin's attorneys were reviewing with him the proposal that Schenck be a voluntary co-ordinator—"a cool head from the outside"—to name a proxy for UA and get the

company properly operating again. With a proxy only from Miss Pickford, Schenck refused to act, since he would be in a one-sided position that might find him in a battle with Chaplin—a possibility he wouldn't consider. Arthur W. Kelly, Chaplin's attorney, said he would assure Schenck the proxy would be forthcoming.

Plan, as proposed to Schenck by Arnold Grant, Miss Pickford's attorney, last week, calls for him to name the new proxy, who will serve with four representatives, two apiece from Miss Pickford and Chaplin. In case of a tie between the two owners, the prez would have the deciding vote.

Power attorneys would go away with the old bylaw of the corporation which called for unanimous

agreement of the owners. This has resulted in bickering and dissension through the years.

Announcement of Schenck's takeover was made by Sears at a meeting of United Artists producers at the Beverly-Willshire hotel. Sears made known to the company's new trouble-shooter following what he described after the meeting as some "cross of gold speeches" by several producers about dire effects the management problem was having on their credit with banks.

Sears said Schenck will not relinquish any of his duties with Fox. He will receive no compensation whatsoever. He is doing it, Sears stressed, because Chaplin and Miss Pickford are his friends of long standing and because he has a great (Continued on page 23)

Wall St. Backing In FC Expansion

Plans for Wall Street to finance further expansion of Film Classics by underwriting a \$1,000,000 pre-sold stock offering, which is being worked out and are expected to be completed within the next month. FC had hoped to have the offering completed by this time, but the contemplated deal originally negotiated with White, Wrench & Co. fell through.

Money is to be used to buy out its franchisees, expand its range and also to line up deals for the distribution of new product. Confining activities heretofore to 10 issues, FC hopes to sign on indie producers by offering them partial financing of their pictures.

Edward L. Alperson, co-owner of FC, said he is planning to expand his remaining 50% interest to Bernhardt when the deal goes through. Bernhardt is up in his own production activities under his releasing deal with 20th-Fox. Alperson has taken over since Bernhardt bought into the company last year.

Extras' Hazards Bring

U-I Pic's Pay Boost

Hollywood, July 29.

Salary adjustment is on the agenda for extras working in Universal-International's "Pay Rite," as the result of a complaint launched by the Screen Extras Guild with the Screen Extras Guild by extras, that work in the film is hazardous.

Trouble started last Saturday (26) when the extras noticed, on the trucks loaded with dynamite being moved onto the back lot. They complained to director Hayward Marshall, who called in production manager Jim Pietri. After consulting with the SAG, Pietri agreed to let the union chiefs inspect daily rushes to decide whether the extras are entitled to extra pay.

Scenes involved blasting a huge tree and burning down a mansion, where Susan Hayward, Heflin, Ward Bond and Julie London also in the sequence. Forty extras were in the Saturday accident, but there were between 300-400 used before shooting winds.

Martin Block, Actor

Hollywood, July 29.

Martin Block's going into director. Disk kick will produce, direct and be featured in a series of shorts for Metro.

Terms call for a minimum of four and maximum of eight shorts to be made. They will be fashioned on his familiar disk-jockey program with a broadcast background.

DWAN'S NEW, REP. FACT

Allan Dwan, Hollywood's 20th-Fox director, will ink a new production contract with a picture, running until September, 1948.

First film under the new deal will be "End of the Rainbow."

Rank's Aide Strikes Out

John Frame, J. Arthur Rank's unofficial financial advisor and head of Columbia Pictures, who left his bankroll Canadian pay, was due in New York on a number of film deals, but he cancelled his trip at the last moment.

Frame, instead, hurried to western Canada, where he has land holdings.

Reason for the change in track was that engineers wired him they had struck oil on his land.

COPLAN DUE TO RESIGN UA TO JOIN NEW FIRM

London, July 29.

David Coplan, British distribution chief for United Artists, is about to turn in his resignation. He is being replaced by Sir Edward Villiers in the formation of a new British producing company. Unit is said to have a pipeline to the rupee storehouse of India, which will give it almost unlimited financing.

Villiers is British' rep for U. S. producer Sam Coslow and handles other American product here. Coplan, born Canadian topographer, has been in the middle of that company's troubles with J. Arthur Rank, since his playing time in London and Gaumont-British circles.

There is understood to have been a long strained relationship between Coplan and certain UA execs, with frequent talk of their parting company.

By 20th-Fox. Proceeds to the Ruyon Memorial Fund.

National Boxoffice Survey

Hot Weather Slows Up Biz—"Hucksters," "Kissing," "Possessed," "Brute," "Ruth," "Stranger" Tops

Return of hot weather in many sections of the country is slowing down the picture business. As reported by Vauxner, but the summer days are failing to hurt big top grosses. The picture business in several new pictures getting around in the keys. Most new entries shape up well.

Leader among top six leading grosses in order of showing made at boxoffice and playdates are "Possessed" (WB), "Brute Force" (U-I), "Dear Ruth" (Par) and "Welcome Stranger" (Par). Last-named is showing in 10 cities currently. This new Bing Crosby starter is great on a picture in 10 cities and \$25,000 record at a key \$23,000 in K. C. the Detroit ace with a new high of \$35,000 at a key \$31,000 in Minneapolis and \$29,000 for second San Francisco week.

"Stranger" is not far away from "Blue Sides" (Par) business, which

is all the more remarkable considering season of year. Film actually is doing in better in most cities. "Skies" did. In K. C. the showing is better than Christmas week in Philadelphia, is great leader in Cincinnati, big on third Chit stanza and doing well on Pittsburgh moveover. "Brute" is rated sock in Chit and big on N. Y. second frame, also doing off from second week.

G. newcomers, "Bachelor and Bobby" (RKO) looks the most promising with a terrific session at N. Y. Music Hall, and shaping as one of the summer weeks here. "Fire" (RKO), also smash in N. Y., "Blonde" (RKO) is a big grosser in initial playdate. "Blue Gold" (Mono) is doing well in two cities.

(Complete Boxoffice Reports on Pages 12-13)

Gable's 'Homecoming'

Hollywood, July 29.

Clark Gable checks in "Homecoming," his next starter, at Metro. Gable is originally known as "The Homecoming of Odysseus," a tale of the postwar problems of an Army hero.

Picture will be Mervyn LeRoy's first chore as director since his return to the Metro lot.

CHANCES FOR TAX SEUL REMOTE

London, July 29.

Chances for application of the proposed British tax on foreign income are believed remote as a result of the exchanges among J. Arthur Rank, Sir Alexander Korda, Hugh Dalton and Sir Stafford Cripps.

Return of Eric Johnston to the U. S. to make certain the promised American playing time for Rank and Korda's product materials is expected to be a big factor in killing the Dalton tax proposal.

By ABEL GREEN

Despite opposition voiced during the past week by both Eric Johnston and J. Arthur Rank, the Chamber of the Exchequer Hugh Dalton's proposed restrictions on American film imports, leading pundits that front-page barrage of slogans here—"Food or Films," "Bacon or Bogart," etc.—must result in a compromise. Funds taken out of Britain by U. S. companies.

Result may be as much as 50% of American film income voluntarily frozen at this end—and certainly at least 25% carry out. Britain's exchange position is better clarified. Foreign Minister Ernest Bevin's significant forecast, "Twenty more years" may be the barometer of the time needed, it's held.

Meanwhile, Dalton is expected to make an important announcement (Continued from page 16)

Pickford to Testify In La Cava Pact Suit

Hollywood, July 29.

Mary Pickford is slated to testify next Tuesday (31) in Superior court in the breach-of-contract suit filed by her against La Cava. Miss Pickford was called by plaintiffs.

Also scheduled to testify is Bill Blowitz, Miss Pickford's press agent at the time the contract was made. Meanwhile, Dalton's secretary, is also slated to testify.

The Cava charges Miss Pickford with breach of contract, and asks him to produce and direct "One Touch of Venus" for her.

Amount sought is \$1,650,000.

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INDEX

Bills	50
Chatter	50
Film Reviews	55
Foreign	8
George Frazier	42
House Reviews	50
Inside Legit	21
Inside Music	42
Inside Pictures	42
Inside Radio	42
Legitimate	51
Music	41
Night	42
Obituaries	50
Picture Reviews	50
Pictures	3
Pre-Production News	9
Radio Reviews	32
Frank Scully	22
Vaudeville	46

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PICTURES

U, E-L Drop N.Y. Day-Dating as RKO, Loew's Balk B'way Multi-Prems

Spread of day-and-dating system to New York has been stymied by insistence of the RKO and Loew's circuits on application of a long-standing clearance rule against multi-theatrical Broadway openings. The circuitances last week almost barred Universal's "Slave Girl" from their key situations in deluxe houses. Last week's negotiating net result was that U discontinued its newly-launched policy of day-and-dating piz into the Winter Garden and Park Ave. theatres while RKO and Loew's waived their objections so far. "Slave Girl" is concerned.

Dropping of double preems forced Eagle-Lion to slot its British-made "Green for Danger" into the Winter Garden alone this week instead of that theatre and the Park Ave. as originally announced. "Slave Girl" had played both houses for a two-week run. With "Greens" one of U. Robert Benjamin, pres. of Rank's U. S. organization, had attempted to win to win the circuit's right to the double opening.

Clearance rule is against any piz playing more than once Broadway.

That Elusive Time

Jump on first-run Broadway houses, noticeable a year ago when majors were quick to open their theatres for opening New York dates, is now a thing of the past. Actually, the circuit has reversed itself, and the outer fringe mainstream flickeries are facing real difficulties in marketing first-runs.

Product problem was played out this week when the Park Ave. and the Broadway, switched to releases. Park Ave., operating under Universal, will play "100 Men and a Girl," Deanna Durbin, while the Broadway takes on "Lady of Burlesque" and "The Great John L." Broadway is operated by United Artists.

run unless it's on a roadshow basis. Roadshow exception permitted "The Artist" ("Carnegie") to be booked into both the Winter Garden and Park Ave. without subsequent damage. Neither RKO nor Loew's will play any film violating the restriction in their deliveries, which are actually second-run throughout the city. Universal splits its product between the two chains.

Day-and-dating, generally known in the trade as the "Los Angeles system," because it caught on in that city, has had no powerful impetus, nation-wide, as a result of the postwar slump in movie-going. The system has extended to many towns, including Denver and Kansas City, as a way of making the most of first-run coin. First dent in New York was the switch to that habit by the two Universal-operated houses.

"Duel" Campaign

Multiple openings are registered in isolated instances such as "Duel in the Sun" bill campaign. Rule of one apply in that case because it played at advance prices. RKO and Loew's claim a spread of the habit would hit their theatre grosses. System, however, has been halted by a number of big biggies as the thing thing. It's been stopped as the best way to boost the number of first-runs without building more theatres.

Return of the Park Ave. to a solo first-run opening again put in a dent on how to handle the house. U's main difficulty is a lack of product. U's top pic is coming to the Criterion, house operated jointly by Metro and Charles M. Winter Garden, a second tier, with Park Ave. in the orphan spot.

House does all right, but the right kind of product to go there isn't enough of it to go around. U pays \$1,500 weekly rental on the Winter Garden, owner of the theatre, and needs close to \$3,000 weekly to break even. With its local theatre system and only 583 seats to fill, it requires fairly strong product to make the grade.

Nepheuse on Bellinda

Hollywood, July 29.—Jean Nepheuse has been set by Warners to direct "Johnny Belinda," the Wynne Simon story. Nepheuse leaves on a location junket to the northwest, prepping for a late August starting date. Jerry Wald will produce.

Rank's Report

London, July 29.—Following a dinner tendered him yesterday (Monday) by executives of the various organizations, J. Arthur Rank reported to his colleagues on the week's multiple reception given him in the U. S.

He paid special tribute to Barbara Hearn, chairman, Harry M. Warner, Nicholas M. Schenck and Nate Blumberg, for being generally cooperative.

Rank Needs 750G Avg. in '48 Bid

For J. Arthur Rank to ring the bell at \$15,000,000 from the U. S. market in 1948, the 28 pic which plans to release in America in the coming year must average \$750,000 rentals. It was learned from an authoritative source this week. His films, in short, would have to garner domestically the same as U. S. pictures.

Figure of \$15,000,000 is put for speculation in trade circles since Rank told London interviewers last week that he hoped to reach that next year. Britisher refused to forecast what he would do here during the year.

Rank has a reverse escalator clause with Universal and Eagle-Lion to raise his rentals. In this, comes a top Rank official told VARIETY. If his films do sold big at Rank houses, he will be forced to raise more than half of the gross rentals in currency exchange after deduction of distribution charges and advertising costs.

Under U's deal with Rank, top rental average is 35%, which, scaled down as the grosses climb, it's so fixed, said that, for the year, Rank will need \$21,000,000 in rentals. For a \$10,000,000 goal, he will need \$17,000,000 while for \$5,000,000, distrib's coin would have to total \$9,000,000.

Britisher's films are being sold at the same terms as those of a favored major. It's said. While deals are highly flexible, varying with the theatre and film, overall scale is the same. Rank's films are sold by a strong factor. Since the average is roughly one-third, Rank would need to turn in some \$63,000,000 in dimes, quarters and dollars for Rank. To bag his \$15,000,000 goal, he will have to turn in \$45,000,000. Rank has already released this week by U. company hopes to get five to six more to U. S. screen before the stanza is up. Next two in line are "Black Narcissus," Michael Powell's Technicolor opus, and "The Turned Glass," last film made for Rank, with James Mason in the lead. Both are scheduled for a unit of U. has eight films making the art house rounds.

Rank has also released "Bodella" and "The Adventurers," with "Green for Danger" and "Caravan" on deck. Rank has also released "The Rank pic released before 1947 calls it a day, or year.

Agnew Back to N.Y.

Neil Agnew, distribution chief for David O. Selznick, returns to New York from his European tour. In Hollywood, Mill Kusell, general sales manager, returns tomorrow ("Thursdays"). Agnew will be replaced by chairman and counsel, returned Saturday (26) after a two-day visit. Agnew will have to handle U. S. releasing plans for "Interzone" re-release and "The Parade Case," which will have to be scheduled of Selznick Releasing Organization.

Agnew's SRO handling of other indie product were also discussed but are only in the most elementary stages.

Jules Levey to Europe

Julius Levey, United Artists production chief, will leave for Europe on the Queen Mary Aug. 1. He'll work out plans for the opening of the company's new sales office in London, and for distribution on the continent.

Levey will return from London for the U. S. is scheduled for Sept. 4.

GEORGE GIVOT Watch for New Recordings

The first four sides will include "The Great Ambassador" and "The Glory Road."

\$4,000,000 Paid By Warners For Pathe Newsreel

Warner Bros. will pay RKO a price of \$4,000,000 in mid-August when it takes over the physical assets of RKO Pathe newsreels. The deal, which will be a lump payment and RKO expects approximately \$3,000,000 to be reflected in the company's annual 1947 earnings, after deduction of all items, including capital gains taxes. In selling the newsreels, RKO will receive a portion of the distribution of newsreels for a period of 10 years.

While no decision has been made by RKO-Pathe as yet, there's a good chance that the coin will be used as part of RKO's new revolving credit plan to finance a film backlog. As things now stand, that cash has been derived from bank loans but interest payments can be paid by use of the WB cash. At any rate, it's said, the money will show up in (Continued on page 27)

Selznick Will Learn How to Be a Linguist; Has Big Foreign Stable

With the arrival of Swedish actor Kai Mjellin in New York yesterday ("Tues.") aboard the Gripsholm, David O. Selznick's talent stable is swelling with foreign players. Inked several months ago, Mjellin joins producer-director to Marie Odette across Alida Valli, Louis Jourdan and Philip Friend in the Selznick fold in that order.

Both the Italian Miss Valli and the French Jourdan recently completed work on "The Barbeque" and "Paradise Case." Pending further activity on the home lot, former has been sent to Europe to make a film with foreign players. Inked several months ago, Mjellin joins producer-director to Marie Odette across Alida Valli, Louis Jourdan and Philip Friend in the Selznick fold in that order.

Winner of the Venice and Cannes awards for film direction, Oldeti is due to arrive from Italy in September. His first chore will be to write a screenplay co-starring Miss Valli, whom he directed in Rome, and Louis Jourdan. Philip Friend as yet has had no assignment.

Silverstone Squires Kupper in England

Murray Silverstone, 20th-Fox foreign distribution chief, is remaining in London for the week. Philip Friend as yet has had no assignment.

Winner of the Venice and Cannes awards for film direction, Oldeti is due to arrive from Italy in September. His first chore will be to write a screenplay co-starring Miss Valli, whom he directed in Rome, and Louis Jourdan. Philip Friend as yet has had no assignment.

2 New Territorial Groups (100 Thea.) Approved for Nat'l Allied Membership

Cancels Festival Trip

Hollywood, July 29.—Hollywood's "indifference" to film festivals in Europe resulted in the cancellation of Margaret Herrick's scheduled trip to Venice to accept an honorary membership in the Academy of Motion Picture Arts and Sciences. When the Academy learned that most of the Hollywood lords were passing up the exhibitions, the board members decided to forego the idea in sending the executive secretary abroad.

Levy May Counsel Single Exhibit Org.

While biggies in both the American Theatres Assn. and the Motion Picture Theatre Owners of America continue to puzzle who to tap for the top spot of proxy for the Owners of America, new org that'll be based on the merger of two exhib outfit, post of general counsel has been practically grooved already. It'll be offered to a Hollywood lawyer, New Haven attorney, one of the prime movers in the merger and incumbent general counsel for the MPTOA.

Levy will be made by Levy, it's said, by the Washington Post. He'll be offered to a full time stint which would probably require retirement from his private practice. Robert Coyne, current exec director of AATA, is now slated to hold the post for the equivalent of a year, after the DC meet. Coyne, however, wants to step out of exhib orgs to private business.

(Continued on page 27)

\$17,000,000 FOUR GET NOV.-DEC. FOX RELEASE

Hollywood, July 29.—Four most expensive films on this year's 20th-Fox production program will be released in November and December. Quater, consisting of "Forever Amber," "Captain from Port Arthur," "Nightmare Alley" and "Gentleman's Agreement," represent an outlay of more than \$17,000,000.

Studio executives say they are confident of strong box office receipts in the next few months and might as well cash these expensive production tickets to Mary Odette across Alida Valli, Louis Jourdan and Philip Friend in the Selznick fold in that order.

Technicolor will start process work on "Amber" more than a month ahead of schedule. The result of rush jobs by the scoring and recording departments. Picture will go into the laboratory for colorizing August, instead of Sept. 20, as originally scheduled.

'Song of Love' for Hall

David O. Selznick's "Song of Love" starring Katharine Hepburn, Paul Henreid and Robert Walker, is scheduled to premiere in Metro for "Yanking" in N. Y. the end of September. Picture won't be booked anywhere else in the country until the picture is run, which is to be limited, is completed.

Following that, "Song" will be booked as a special on a city-by-city basis, similar to the selected opening of "Song of Love" in mid-August. Despite Metro's tagging it a special, it will be sold at regular terms and the company in advertising. The film follows Columbia's "Down to Earth" into the "Hall," which in turn follows current "Bachelor" and the Bobby Soxer" (RKO).

BOLDING TO JOIN Korda

David Goldwyn has been asked by British publicity representative of Samuel Goldwyn to join Sir Alexander Korda's production company as personal representative of Morris Helprin, Korda's American agent.

Goldwyn leaves England for the U. S. on the Queen Mary tomorrow week. Helprin will be in Hollywood with Helprin for a month.

Washington, July 29.—Two new territorial groups were approved for membership in the Allied States Assn. of Motion Picture Exhibitors today (Tuesday), as the two-day executive committee began its work. The committee will be at the coming meeting of the board of directors.

Allied also named William L. Answorth pres. of Independent Theatrical Owners of Wisconsin and Upper Michigan. Answorth will be at the convention, slated for Milwaukee, Dec. 1-3. Plans for the national council were approved.

Well over 100 more theatres were added to the Allied list through the okay for membership. Among the theatre owners of the Gulf States and the Allied Rocky Mountain Independent Theatrical Owners, the executive committee studied requests from several other territories which requested help in organizing local associations to be "affiliated with the national body."

The committee insisted that organization help would be given to several of these areas, but refused to add more territories where appeals had come. The Allied spokesmen said they were shipping up an aggressive new press campaign, also shaped up, according to Abram F. Myers, board chairman and general counsel, was a group of letters toward repeal of the 20% admission tax. Allied groups all over the country are being urged to urge their congressmen during the long congressional recess to explain the reason for the 20% tax and the need for abolishing the tax.

It is figured that by asking for an amicus curiae brief in the appeal of the 20% tax, the theatre owners are more likely to get back to the old 10% level than if they announce that as their objective.

The members also approved preparation and introduction of an amicus curiae brief in the appeal of the big motion picture anti-trust suit before the Supreme Court. The members also agreed that the court calls up the case for a hearing.

Also on the agenda for the current meeting is a further study of the plan to procure additional product for the exhibitors through the medium of aiding independent production. However, this matter, it is decided, will be left to the full board of directors at its next meeting.

Not acted upon today was the question of a test case to settle the legal status of the American Society of Motion Picture Circuit Riders. This situation has come into prominence due to the decision of the Supreme Court in "Columbia" vs. "Circuit Riders." The question is whether there is a pending case which will solve the problem. The committee also decided whether a new suit should be launched.

The executive committee also had before it the plan of its president, Jack Kirsch, to handle exhibitor relations through the American Society of Motion Picture Circuit Riders. The joint action of the association rather than by individual theatres. Ted Kirsch, president of the American Society of Motion Picture Circuit Riders, increased generally the service given by Allied to its members.

Not acted upon today, in addition to Kirsch and Myers, are Col. H. A. Cole, M. A. Rosenberg, Sidney Rosenberg, president of the Wisconsin and Upper Michigan, and William L. Answorth, president of Independent Theatrical Owners of Wisconsin and Upper Michigan.

Farnol, Goldwyn To Huddle on 'Wife'

Lynn Farnol, publicity-advertising chief for Samuel Goldwyn, has been asked by Metro to join the next week for huddles with the producer on the campaign for "The Wife of John Doe." Farnol will be in Hollywood on the train. David Niven starring. He follows on "Secret Life of Walter Mitty" on the train. Farnol will be given the same type of extensive campaign as Goldwyn's "Reckless" campaign.

Film will be retitled before the release, with Farnol sales on the new moniker. James Mulvey, Selznick distrib chief, Arthur Kober, Goldwyn distrib chief, and Alfred Conrad, foreign distribution tourist, returned over the weekend from the trip. Farnol will be during this time they view "Wife" Crown Leaves Friday (1) on the train. Elizabeth for six weeks in Europe.

250 THEATRES

throughout New England and New York State taking part August 7 in the most ambitious launching of a picture ever devised! . . . The powerful Yankee Network and other participating stations, totaling 48, beaming out wave on wave of seat-selling features, including six fifteen-minute dramatic shows featuring the stars of the picture! . . . Glamorous personalities everywhere! . . . Special events by the score! . . . All forms of promotion plundered to saturate the area! . . . — AND! — SUPER CLIMAX August 13, with thousands jamming Boston's mammoth Symphony Hall, as leading legal lights and Hollywood stars stage spectacular mock trial! . . . Yes, it's good old "Showmanship Company" RKO, outdoing all past sensational successes — to lead the thundering march of a mighty motion picture to the hearts of America's millions!



Greatest Area World Premiere in all Show History!

ROBERT and RAYMOND HAKIM present

HENRY FONDA
BARBARA BEL GEDDES
VINCENT PRICE
ANN DVORAK

in

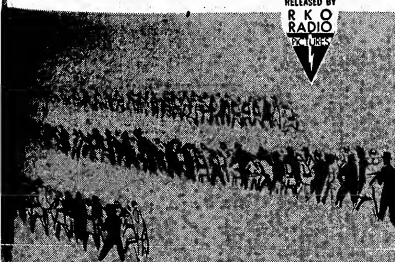
THE LONG NIGHT

AN **ANATOLE LITVAK** PRODUCTION

Produced by ROBERT and RAYMOND HAKIM and ANATOLE LITVAK

Directed by ANATOLE LITVAK

Screen Play by JOHN WEXLEY • Based on a Story by JACQUES VIOU



DARING PAYS OFF AT

**"Crossfire" cracks Rivoli
(N. Y.) records as press, radio
and public thunder
praise!**

DORE SCHARY presents

ROBERT YOUNG · MITCHUM · ROBERT RYAN

in

"Crossfire"

with GLORIA GRAHAME · PAUL KELLY · SAM LEVENE

Produced by ADRIAN SCOTT · Directed by EDWARD DMYTRYK

Screen Play by JOHN PAXTON

RKO
RADIO
PICTURES

"MOVIE OF THE WEEK!"

Deals with an important current issue. An out of the ordinary picture ... a grade-A thriller! Reflects considerable credit on the movie industry!"

—LIFE MAGAZINE

"A VIOLENT, SHOCK- ING, ENGROSSING

proof-proving picture ... you should see 'Crossfire'. But I don't believe I have to tell you this—you will!"

—SIDNEY SKOLSKY

(in his nationally syndicated column)

"AN IMPORTANT, STIR- RING FILM

is RKO's blitz against intolerance. Taut, fast-moving melodrama! ROBERT RYAN gives one of the performances of the year!"

—N. Y. DAILY MIRROR

THE BOXOFFICE!...



"ABSORBING FROM ITS OPENING SCENE!

Exciting melodrama... hard-hitting murder story that sets hate as the motive for killing! High suspense and gripping realism! Credit goes to EDWARD DMYTRYK for vigorous direction, to JOHN PAXTON for his crisp, incisive writing! ROBERT YOUNG gives the finest performance of his entire career!"

—N. Y. JOURNAL-AMERICAN

"RKO HAS BEATEN EVERYONE ELSE

to the punch! A good farcical film... a melodrama with a message! Engrossing... with suspense and excitement all the way!"

—N. Y. SUN

"IT HAS THE GUTS

to be important. Has something to say and isn't afraid to say it... and says it with boxing gloves, not dancing pumps. When you see it, you'll be proud it could have been made in this country!"

—BILLY ROSE

(in his nationally syndicated column)

"THE BEST PICTURE OF THE WEEK

is 'Crossfire'. You'll come out of the theatre thinking and talking after you've seen it!"

—JIMMY FIDLER
(ABC Network)

"I'M PROUD OF HOLLYWOOD

for making pictures such as 'Crossfire'!"

—LOUELLA PARSONS
(over ABC Network)

"A DARING EXPOSE

of intolerance in the United States with all the dramatic wallop of a pile driver!"

—ERSKINE JOHNSON
(MBS Network)

"SHOULD BE GREETED WITH UNRESERVED CHEERS!

A subject Hollywood considers explosive... woven into an intriguing story and peopled with vigorous characters."

—N. Y. WORLD-TELEGRAM

"A FILM TO BE PRAISED,

praised again, and seen by all! Excellent! Not merely a step forward... it's a step into another world of thinking and doing. Deserves major credit for pioneering. Maybe all studios should make a writer their Executive Producer."

—N. Y. POST

"ONE OF THE MOST STARTLING PICTURES

ever to come out of Hollywood... Calls a spade a spade! Will undoubtedly arouse a good deal of discussion. The more discussion, the more people will see it, and the more people see it, the more it will stand as a triumph for the American screen!"

—N. Y. MORNING TELEGRAPH

"SHATTERING TABOO,

names names, packs thrills, wins our deep gratitude! Above all a knock-out job of movie-making... wholly absorbing, virile, direct, dramatic, suspense-packed! Still shaken by its impact, I can't remember direction, editing and writing more eloquent and yet terse, more savage and yet tender! Go see it to see a thrilling movie!"

—PM

"PRODUCER DORE SCHARY BLAZES A NEW TRAIL

for the movies! An absorbing murder yarn... a straight-from-the-shoulder argument against intolerance! Never sacrifices entertainment... has sustained suspense and excitement!"

—BROOKLYN EAGLE

"AN UNQUALIFIED A

for effort is due producers DORE SCHARY, ADRIAN SCOTT and everyone else at RKO who had a hand in its making!... A grimly absorbing melodrama!"

—N. Y. TIMES

"SAVAGE MELODRAMA

which keys the problem of race hatred into an unusual murder story... as grimly realistic as a punch in the jaw! ROBERT MITCHUM is perfect... GLORIA GRAHAME does a brilliant turn! Proves that real entertainment quality is a product of courageous artistry!"

—N. Y. HERALD-TRIBUNE

“**T**HIS ONE IS RED MEAT! ITS T
EXCITING PICTURE WRITTEN WI

KISS

Starring

VICTOR MATURE · BRIAN

with **RICHARD WIDMARK · TAYLOR HO**

Directed by **HENRY HATHAWAY**

Screen Play by Ben Hecht and Charles Le

Produced with the same stunning impact and straight-from-life-greatness

**EMPO IS TERRIFIC! A GRIPPING AND
TH A MACHINE GUN!" —WALTER WINCHELL**

OF DEATH

DONLEVY · COLEEN GRAY

LIMES · HOWARD SMITH · KARL MALDEN

• Produced by **FRED KOHLMAR**

erer • Based on a Story by Eleazar Lipsky

as *"The House on 92nd Street," "13 Rue Madeleine" and "Boomerang!"*

20th
CENTURY-FOX

A Duty... A Tremendous Pleasure

Just about three years ago Warner Bros. acquired the most sought-after play in the entertainment world, "Life with Father".

It's been in the making as a motion picture practically ever since—a whale of a job of work as we well knew it would be.

It was a big job not because it was a most important property—important pictures have long been our stock in trade. The "thing" about "Life with Father" is that it is a big, warm, funny portion of American life; this is the reason we produced it. And in filming it we realized there was an obligation to the millions upon millions who had never seen the play, as well as to the millions who had. It was our duty to get over to them every wonderful moment that made its stage engagement the longest ever known.

ON AUGUST 14th WARNER BROS.

LIFE WITH FATHER

COLOR BY TECHNICOLOR

Directors of Photography.....PEVERELL MARLEY, A.S.C.
WILLIAM V. SKALL, A.S.C.
Technicolor Color Director.....NATALIE KALMUS
Associate.....MONROE W. BURBANK

Film Editor.....GEORGE AMY
Art Director.....ROBERT HAAS
Sound by.....C. A. RIGGS
Dialogue Director.....HERSCHEL DAUGHERTY

Montages by.....
Special Effects by.....

Now "Life with Father" begins as a Technicolor motion picture. We of Warner Bros. are glad for the happiness it will bring the world over; and I personally am grateful to those who made this job and this duty such a tremendous pleasure to me.

I am anxious to thank publicly its stars, Irene Dunne and William Powell; Elizabeth Taylor, Edmund Gwenn, ZaSu Pitts and all the players; its guiding genius, director Michael Curtiz; its producer, Robert Buckner; the screenplay writer, Donald Ogden Stewart; Max Steiner for the musical score; and the thousands at the Studio who helped shoulder this responsibility.

Also my particular thanks to those without whose stage play Warner Bros. would have no Technicolor "Life with Father" on the screen:—playwrights Howard Lindsay and Russel Crouse; play producer Oscar Serlin and the gracious Mrs. Clarence Day.



Jack L. Warner
EXECUTIVE PRODUCER FOR WARNER BROS.

S. WILL PRESENT CLARENCE DAY'S

LIFE WITH FATHER

TECHNICOLOR

JAMES LEICESTER
LIAM MCGANN, Dir.
RAY FOSTER, A.S.C.

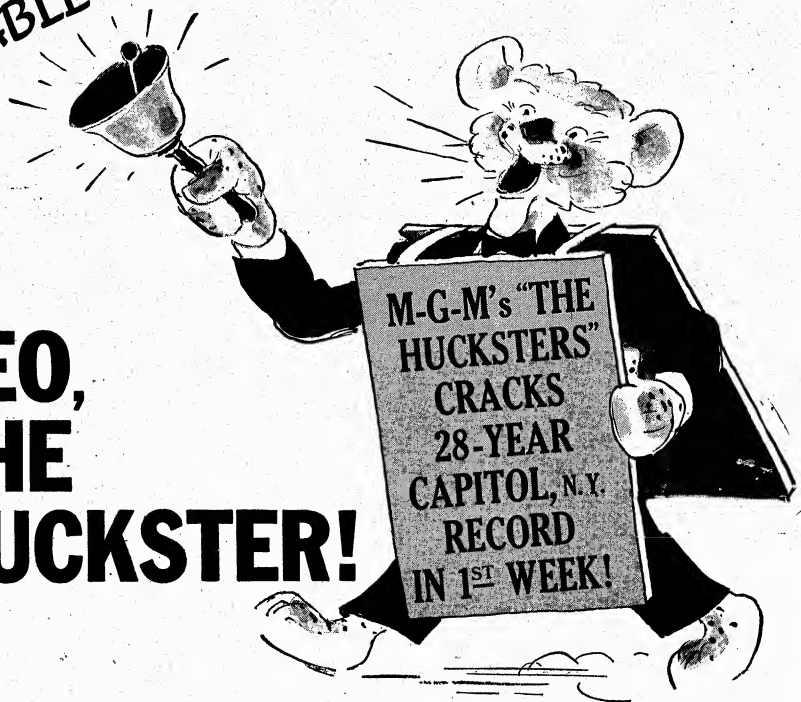
Technical Adviser.....MRS. CLARENCE DAY
Set Decorations.....JAMES HOPKINS
Wardrobe by.....MILO ANDERSON

Makeup Artist.....PERC WESTMORE
Orchestral Arrangements...MURRAY CUTLER
Musical Director.....LEO F. FORBSTEIN



**"NEW CAPITOL
RECORD—AND
GABLE'S GOT IT!"**

LEO, THE HUCKSTER!



AND NEW M-G-M RECORDS EVERYWHERE!

CHICAGO—Best all-time opening day!
LOS ANGELES—Record first week!
ALBANY—Biggest gross in 4 years!
MILWAUKEE—Best week in 3 years!
COLUMBUS—Opening challenges 5-year high!
CLEVELAND—Same story here!
NASHVILLE—New opening record!
INDIANAPOLIS—Next to 5 year top opening!
MONTICELLO, N. Y.—New house record by far!
GLENS FALLS, N. Y.—Ties all-time record!
DALLAS—Ranks with biggest biz in 10 years!
KANSAS CITY—New all-time week's record!

(This could go on forever but there's no more space.)

CLARK	DEBORAH
GABLE	KERR
SYDNEY	ADOLPHE AVA
GREENSTREET	MENJOU GARDNER
KEENAN	EDWARD
M-G-M's	WYNN ARNOLD
The HUCKSTERS	
<small>Screens Play by LUTHER DAVIS • Adaptation by EDWARD CHODOROV and GEORGE WELLS • Based on the novel by FREDERIC MAXWELL Directed by JACK CONWAY • Produced by ARTHUR HORNBELOW, Jr. A METRO-GOLDWYN-MAYER PICTURE</small>	

Literati

Marshall Field's Chi Times Buy
In the sale of the Chicago Daily Tribune afternoon edition to Marshall Field, 34 publisher of the Chicago Sun, Robert Walshaw, secretary and treasurer of the Tribune, reported that 60,000 of the desired 65,000 shares of stock had already been acquired before the normal notice asking for shares at \$60 per had gone out to general stockholders. The amount of the Tribune's stock was being handled through the counter for about \$55. Total outstanding stock is 125,000 shares.

When the sale becomes final Times will continue in its present form, with the Chicago Sun changing to a tabloid form. Both papers put out a Sunday edition which will be continued and also put out in smaller form.

Sun, presently printed at the Chicago Daily News, will move to the Times plant on Wacker drive until its building higher up the river is completed in the next two years. Times will share in the Sun's newspaper allotment. Rumors that Dale Harrison or Ivy Knappert would be denied by James Muroy, now assistant managing editor of the Sun, are attributed to be managed even when sale is completed. Some general setup will follow the sale. The Chicago Sun has several sections. According to terms reached between Richard J. Harrison, publisher of the Chicago Sun, and Marshall Field, press personnel will remain on the afternoon sheet.

Approximate amounts that Chicago stockholders could realize from the sale of their stock based on last reported share holdings are: Richard J. Plimington, 10,000 shares, \$360,000; L. J. Abrams, \$112,600; Robert Walshaw, \$108,000; George W. Bennett, \$112,000. Changes will be executed in charge of operations of the two papers, Abrams will continue to act as ad hoc for the Sun, with circulation head being J. F. Shanahan with Don Walsh as his associate. Muroy should be completed within the next 60 days.

Munson's Lecture Junk
Gorham Munson, Prentice-Hall editor, is slated to speak during August at the Pacific Northwest Writers' Conference and the Rocky Mountain Writers' Conference. His "How to Write a Book" was toward Publishers and Vice Versa.

In addition to the Pacific Northwest speech, Aug. 6, at Seattle, he'll also interview prospective authors in the Seattle area from Aug. 3 to 10. Similarly, he'll be in charge of authors' huddles in Colorado from Aug. 10 to 15 at Boulder. He'll also speak at the Univ. of Colorado on "Open Secrets of the Professional Writer."

Lister City Ed. of Phila. Bulletin
Walter Lister, former managing editor of the defunct City Record has been appointed city editor of the Philadelphia Evening Bulletin. He replaced Emerson Hickey.

Lister, who was city editor of the New York Post before going to the Record, had been in charge of fact-finding research for the Bulletin before taking over his city desk assignment.

Jane Herold, assistant drama critic of the Record before it folded, has been named drama critic of the Jewish Times, Phila.-Eng-Jewish weekly.

Masterlink Files Suit in N. Y.
Objecting to alleged extra-curricular deals made by his agents as publishers of the New York works, 85-year-old Belgian dramatist, Maurice Masterlink, Monday brought two suits in Federal court infringement suits against Paul R. Reynolds and Son, literary reps and George Mead & Co., publishers. Summons defendants were also named in a third action filed in N. Y. Supreme court in which the plaintiff seeks an accounting of books published and handled by them.

In his first Federal court suit filed by his attorney Sol Dubrow, Masterlink charges Dodd, Mead and the Reynolds firm with illegal infringement of his story, "Life of the Bee," which he wrote in 1901. Later he was transferred from French into English and the copyright was renewed in 1928. He claims the defendants infringed by allowing others to use an adaptation and revision of the "Bee" in 1944, without his knowledge and consent in a book called "The Book of Naturalists." An injunction, damages and an account-

ing of the profits derived from use of the alleged infringers is asked.

Other Federal suits filed, besides naming Reynolds and Dodd, Mead, also name the Whitman Publishing Co., Ltd., Grosset & Dunlap, publishers. Masterlink published his "The Blue Bird," published in 1908, in English and French. He fringed since 1919. He alleges that Reynolds, along with Dodd, Mead, and Grosset & Dunlap, and Whitman and G. & D. for use of his "Masterlink's Children's Blue Bird Story Book" and four books of children's Blue Bird Paint Book." He claims they had no right to reprint the work, and asks an injunction, an accounting plus delivery of the infringing material.

Gen. Rose's Screen Biog.

Life story of the late Maj.-Gen. Maurice Rose, who was killed in Germany in World War II, is being prepared for the screen by Robert Casey, war correspondent, who accompanied Gen. Rose from North Africa through Sicily, Italy, Belgium, France and Germany, when he headed the 101st Airborne Division. Story is also being prepared for full publication.

The script, "The General Rose From The Dead," is based on the incident of Rose's parents being notified that he had been killed in World War, but he survived what was thought to be fatal wounds. Casey is now with the War Dept. and the general's widow.

CHATTER

Dorothy Langley and Joseph Thun writing a novel, still untitled, for publication by Prentice-Hall.

Phyllis Calvert signed to write a 24-chapter Bronx short novel, "The Condemned," will be published in September by Prentice-Hall.

Kap Monahan, Pittsburgh Press, is writing a novel, "The Condemned," will be published in September by Prentice-Hall.

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day Mirror magazine section. Hoeller formerly served stints as picture editor of the N. Y. Daily News. During the war, he held down job of pic editor for Frank's 21 edition. He's been awarded Legion of Merit for his efforts in the latter job.

Legion Invasion

Continued from page 1
being forced to face Legionaire "mischief," stayed away from the Times Square area, thereby putting more responsibility on the boot office. Legit producers are making half-price deals for matinee business, but some are still begging. Two legit openings scheduled for the week of the convention, in fact, were postponed because his was off so much.

While it's impossible to determine yet whether the forthcoming convention will prevent New Yorkers with the same rat-race as the 1937 fair, the fact that the Legion now might be a factor in the picture is fought in World War II is expected.

Love That Legion

Current Broadway show has its sentiments on the Legionaire Convention. The Legion Convention is slated to see off a four-day New York edition as a convention. It's perhaps best summed up by the fact that Rialto theatre manager, following the Legion's 1937 meet in N. Y. Said Mayor:

I love the Legion, but in some other region.

to add to the general hellion atmosphere. Convention officials declined to estimate how many delegates were expected in August but revealed that at least 65,000 would be expected to attend the convention. Aug. 30. These, together with their wives and families and other legions who usually go on such affairs, are expected to boost the total to well above 100,000.

Officials are still striving madly to secure enough hotel accommodations, with most hotels from the Battery to Bronx already booked for rooms. Eateries, department stores and other shops are expected to benefit from the invasion.

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Meet will open with a huddle by the state executive committee of the Hotel Pennsylvania headquarters Aug. 27, but will actually get under way the following day. President Truman, himself a legionnaire, is slated to address a joint session of the state legislature. He is expected to be the "Celebrity Night" staged at the Garden the night of Aug. 30, with Bob Hope, Rita Hayworth and other show big names scheduled to provide the entertainment.

Convention officials have lined up many forms of entertainment for the week. In addition to the usual sightseeing tours, a yacht cruise around Manhattan, tours of Radio City and the city, and a parade have been reserved for delegates at Ebbets Field, Brooklyn, for a Brooklyn game Aug. 28, and arrangements have been made for delegates to attend the Legion game at Westbury, L. I. the same day.

Coney Island will feature a special Legion Legion, Aug. 28, but \$25,000 worth of fireworks to be displayed.

Cold Feet

Continued from page 1
nothing more than a fill-in. There is no reason, they say, why radio can be a year-round proposition, with equal regard for summer programming, even though the Benny, the Hopes, the Cantors and the Allens are off for 12 weeks.

"Too, it's pointed out that radio falls to take advantage of the different composition of daytime audiences during the summer months when entire families can be reached. That agencies and sponsors are seen as missing an opportunity of experimenting with new shows in the deeper daytime hours.

But primarily it's a case of disillusioning the client who, given a more accurate picture of full summer audience, might be enticed into staying on the air or putting additional coin into summer shows.

SCULLY'S SCRAPBOOK

By Frank Scully

Just how far the great psychos is likely to stretch until Hollywood either becomes one huge snafu, or pictures go back to the age of innocence, is the question of the moment. How far it will go is indicated in "And Now the Trials" by W. C. Sells and R. J. Vestman, published in 1932. In order to complete Section III the authors went to extreme lengths. They tossed up the loser marrying, having a baby and so forth, and leaving a winner to the psychos.

In 15 years we have regressed plenty. An underground report slipped to me by Rip Hanson and Bud Freeman, a pair of navigators currently between bars, indicates we may expect more of "Possessed" and less of "The Expectations." A few expurgations of their document can't be avoided.

The testimony concerns Liam Olfanski, an agent, and Ralph Waldo Rewster, a writer who once wrote a literary figure in Hollywood.

When asked to share his artistic conscience he tells the agent that can be done by adding a small fortune to the price. The more thought of having a Saravon on his hands makes the agent ill, though he claims he has only one small ulcer, and that's from actors, not money.

Rewster: If you don't think my artistic degeneracy is worth \$20,000 I can't write for another year.

Olaf: Rewster, please. I'm not a well man. Don't get sore. Relax.

Rewster: Money can do that.

Olaf: I say to get that you go to pictures. Don't listen to radio.

Take it easy. Stop reading. One day I see you with the Wall Street Journal. Today it's The New Masses.

Rewster: My growth. You understand something.

Olaf: Hokay, don't understand. Growth, I don't understand. The picture business I understand. You think that's easy?

Rewster: I admit it's a complete mystery. I don't know why you in society.

Olaf: Am I in Jim Farley? Do I bother you socially? Do I call you names?

Hokay. Let's stick to business.

Rewster: I'm pertaining to your picture business.

Olaf: What Metro wants from you is a psychological drama.

Rewster: A psychological drama, eh?

Olaf: What's the picture which you want? What is so timely, what is so saleable as a psychological drama?

Rewster: Frankly, Olaf, I thought a story about the housing shortage...

Olaf: What's the picture which you want? What is so timely, what is so saleable as a psychological drama?

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Paramount predicted it...
The Industry predicted it...
The critics predicted it...
Now the boxoffice proves it...

'GOING-MY-WAY' DAYS ARE HERE AGAIN!

"Welcome
stranger"

**TOPS 'GOING MY WAY'
DAY AFTER DAY, EVERY DAY
IN FIRST COMPARISON DATE
AT RADIO CITY, MINNEAPOLIS!**



100 DAY-AND-DATES FOR 'BIG RED!'

To: Bryan Foy
Vice President in Charge of Production
Eagle-Lion Studios
Hollywood, Calif.

DEAR BRYAN: CONGRATULATIONS. YOUR "RED STALLION," WHICH I HAVE JUST SEEN, IS A GREAT AUDIENCE PICTURE. FOR SHEER EXCITEMENT I HAVE SELDOM SEEN ANYTHING TO MATCH THE FIGHT BETWEEN THE BEAR AND THE STALLION. AGAIN MY CONGRATULATIONS FOR A TOP JOB OF PICTURE MAKING.

Bob O'Donnell,
Interstate Theatre Circuit

"RED STALLION" IS ONE OF THE MOST EXCITING PICTURES I HAVE EVER SEEN. THE FIGHT BETWEEN THE BEAR AND THE HORSE TOPS ANYTHING IN ANY OUTDOOR PICTURE FOR THRILLS.

James Coston, Zone Manager for
Warner Bros. in the Mid-West

AFTER SCREENING "RED STALLION" LAST NIGHT, I FEEL I OUGHT TO WRITE AND CONGRATULATE YOU ON WHAT I THINK WILL BE ONE OF THE TOP GROSSING PICTURES FOR THE COMING SEASON.

THE BEAR-HORSE FIGHT IS TERRIFIC! DOUBLE CONGRATS ON THAT!

Ralph D. Goldberg,
R. D. Goldberg Theatres Corp.

The Greatest Action Thriller
of Our Time...in COLOR...on
its way to you, riding the crest
of sensational Day-and-Date
circuit bookings!

NOW! TOP CIRCUIT BOOKINGS
IN THESE KEYS!

Los Angeles (4 theatres), San Francisco,
Seattle, Portland, Chicago, Memphis,
New Orleans, Milwaukee, Oklahoma
City, Dallas, Ft. Worth, San Antonio, El
Paso, Galveston, Houston—and scores
more, large and small!

"RED

STALLION"

An Eagle-Lion Films Production
FILMED IN ALL THE
GLORIOUS CINECOLOR
OF THE WEST!

Directed by Lesley Selander · Produced by Ben Stioff
BRYAN FOY, in charge of production

"EAGLE-LION'S BEST!"
Say Trade Reviewers

"Exhilarating gallop home on 'Stallion' with more than spurs a-jingling!"—Variety... "Has 'Can't Miss' potentialities, impressive in Cinecolor!"—Film Daily... "Should pack them in!"—Kovach... "Highly exploitable box office!"—Exhibitor... "Thoroughly pleasing!"—Motion Picture Daily... "Exploits angles that spell box office!"—Independent... "Packed with action, romance, heart interest, suspense... above-average grosses!"—Film Bulletin... "Will line them up at the box-office window!"—Daily Variety.

*With pride in mutual association and
all honor for superb accomplishment...*

United Artists salutes

The Enterprise[★] Studios

which from its inception has been
dedicated to the production of the
most distinguished film entertainment. In its
unprecedented first year of operation,
Enterprise has gained more than its share of
acclaim, from both the industry
and the ticket-buying public. In release
or awaiting release are these
pictures that will make the
name of Enterprise

AS GREAT AS THE STARS

STARS IN ENTERPRISE PICTURES

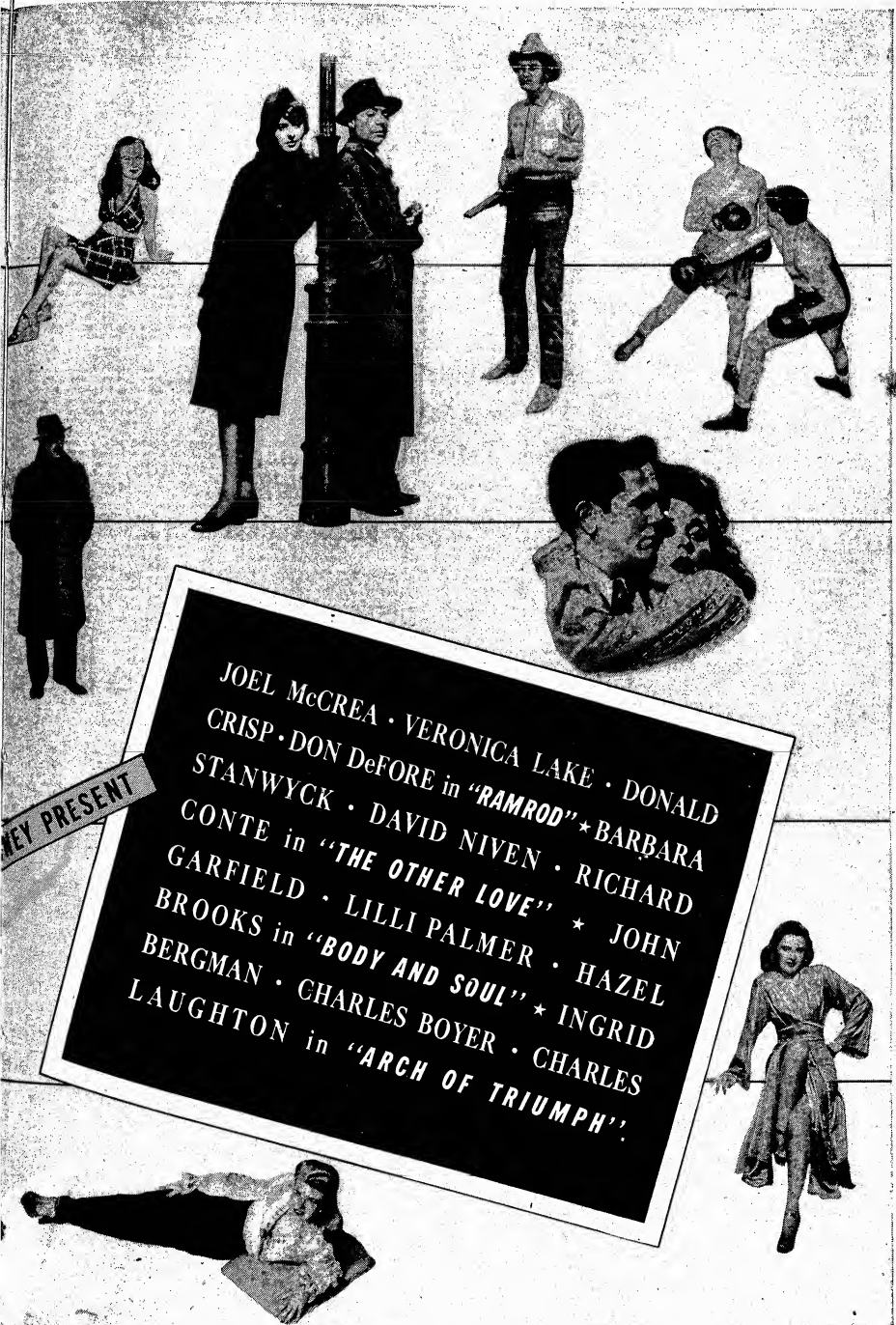
INGRID BERGMAN • CHARLES BOYER • HAZEL BROOKS • RICHARD CONTE • JOHN GARFIELD • VERONICA LAKE • CHARLES LAUGHTON • JOEL MCCREA • DAVID NIVEN
LILLI PALMER • GINGER ROGERS • NORMA SHEARER • BARBARA STANWYCK

PRODUCERS

JACK BRIGGS • DAVID LEWIS • LEWIS MILESTONE • WOLFGANG REINHARDT • BOB ROBERTS • HARRY SHERMAN

DIRECTORS AND WRITERS

BERTOLD BRECHT • HARRY BROWN • ANDRE de TOTH • LADISLAS FODOR • ALFRED GREEN • MICHAEL JORY • LEWIS MILESTONE • ABRAHAM POLONSKY
ROBERT ROSSEN • PHILIP AND JANET STEVENSON



WEY PRESENT

JOEL McCREA • VERONICA LAKE • DONALD
CRISP • DON DeFORE in "RAMROD" • BARBARA
STANWYCK • DAVID NIVEN • RICHARD
CONTE in "THE OTHER LOVE" • JOHN
GARFIELD • LILLI PALMER • HAZEL
BROOKS in "BODY AND SOUL" • INGRID
BERGMAN • CHARLES BOYER • CHARLES
LAUGHTON in "ARCH OF TRIUMPH".

'ROAD TO TOWN'

Rivalry of Raters Grows

That there will be an intensification of the existing rivalry during the coming season between the audience measurement organizations—namely C. E. Hooper and A. C. Nielsen—appears to be a foregone conclusion. Some say that the battle royal for supremacy will particularly get under way in earnest now that George Gallup has decided to enter the picture.

The industry naturally would welcome one all-encompassing service to eliminate multiple costs. Right now it figures it needs both Hooper and Nielsen, the former with his keycity coverage, and the latter's more minute penetration into rural and minute-by-minute breakdown.

Nielsen tried to wrap up a four-network deal to give them the complete works, but the 1% nick on total billings—which would approximate \$2,000,000 a year—was considered too steep, and the deal fell through.

Mutual Cancels, Others Squawk

On Doubled Rate by Hooper Edict

Some of the networks are kicking up a fuss over C. E. Hooper's "double or nothing" rate edict. As a result, Mutual has already cancelled out of his bi-weekly service. That leaves Mutual without any rating service at all, since it does not subscribe to A. S. Nielsen's audience measurement technique. However, it's reported from reliable quarters that, despite the upped cost involved, Mutual may soon embrace the Nielsen fold.

The amount Hooper is asking from the four networks for his basic service (contained in his bi-weekly Pop-People) is approximately \$60,000 annually. That about doubles the amount he's been getting. The webs pay on a pro rata basis, ABC and Mutual paying less than NBC and CBS. The \$60,000, of course, would not include the extra services requested of Hooper by the various networks, which over the years span ups the tariff considerably.

It's considered likely that the other three webs—CBS, NBC and ABC—will yield to Hooper's hike rate, but not without a squawk.

ABC Aiming For Bigtime Sked Of Wed. P.M.-ers

ABC network apparently wasn't kidding when it envisioned a Wednesday night programming schedule that would out-Hooper NBC and CBS. They got it rolled last season when they maneuvered the Bing Crosby 10 p. m. transcription show for Pulido, slotting it between the post-Crosby Eversharp-Schick time, and wooed over Lionel Barrymore ("Mayor of the Town") from CBS.

Now ABC has set its guns on a multiple schedule of bigtime shows for the Wednesday roster. It's tentative, but net execs aren't going to give up without a desperate struggle. For one thing, competitive spots.

(Continued on page 38)

PROGRAMMING BONER HITS 'POPS' IN T-ZONE

That's no cigar cough, Paul Whitman has, fellowing his "harumphing of embarrassment. (And that's no butt, "Pops," says Camel.) As a rare coincidence someone overlooked the fact that the "Pops" guests on his ABC platter last week sort of overlapped into the domain of Camel's alone. It seems that Ches-Striker's Perry Como and Lucky Starlin's Andy Russell were scheduled during the quarter-hour the Reynolds Co. bankrolls.

Camel watchdogs got wind of it. Whitman got some whiff of it, and the tobaccoist-troubadours were invited to segments paid for by Reynolds. It's non-competitive ap-
sots.

ABC, TEXACO AGAIN SET FOR MET OPERA

ABC network has again grabbed off the Texaco billings on the Saturday afternoon Metropolitan Opera broadcast. That makes the network's consecutive season. At \$22,000 a throw for time, the full season's schedule would put an extra \$500,000 into the network coffers.

Operatic season tests off early in November and continues into April. Milton Cross is again slated for the commentary role.

Texaco's prize is one of the web's prize seasonal matinee plums. CBS' Long-Range Sales Dept. Hopper Into the Hopper

Newest phase of concentration at CBS is in the program sales dept., with personnel changes reported as fairly imminent. That's the division headed currently by Hershell Williams—a division that, acting as liaison between the programming dept. and client-agencies, occupies an unusually important niche in the thinking and strategy among the highest brass at CBS.

The network for weeks has been on the lookout for a top programming man with sales know-how, who, when he's found, will be brought into the organization as an important entity. Cued to the network's long-range plan of making a more appreciable deal in the commercial programming operation, Web's execs have, in particular, been scanning the "availabilities" among agency men, until they got the answer to what CBS needs lies in someone with a background transcending mere programming, but with the proper savvy in dealing with clients plus a full understanding of sales techniques.

It's one of the factors that brought about the appointment of Hubbell Robinson, an agency man, as programming vicepres.

Robinson Takes Over Hubbell Robinson, Jr., assumed his new position as a CBS vicepres in New York on Monday (28) after (Continued on page 38)

HANK BOOREAM INTO MUTUAL PROGRAM SPOT

Mutual's program vicepres Phil Carlin yesterday (Tues.) appointed Hendrik (Hank) Boorem, until recently Coast's program director, the Hutchins ad agency, to a new post of national program manager for Mutual's Boorem-led program department. Boorem will, starting about Sept. 1, taking over full responsibility for the overall production of Mutual's programs. At the same time, Walter Lurie, the net's executive producer, will begin giving more of the program department, especially on the Coast. Boorem was with Young & Rubicam for eleven years before the war.

NAB SEES UP A STIFF CODE

Washington, July 29. At a time when program standards throughout the country are beginning to tighten up on both commercial and non-commercial, the pressure of new station competition, NAB has sent up the line recommendations for one of the stiffest NAB codes in radio history. The new standards of practice, which tightens up on both commercial and program copy, will be turned over to the NAB Program Executive Committee at a special meeting here Aug. 7-8.

Once cleared by this committee, it will be handed out to the NAB Board of Directors, which can put it on the books without the vote of the membership. NAB is also voting on the idea of letting the 1,300 active members get a look at the document before the Convention and then submit it to a vote.

Code, hailed by some of its drafters as a "road-map to good radio," sets out a brand-new formula

Code Coordinator?

Washington, July 29. If and when the NAB Board of Directors decides to throw the weight of public opinion against violators of the proposed new industry code, it has been believed a "Code Coordinator" will take his place as a regular pay-off to the NAB headquarters. Although standards on commercial copy are fairly precise, those for programming are less specific. It is pointed out that such a man may well be needed to interpret particular sections of the Code as they apply to local situations. Code coordinator might be a new title for the authority enforcement agent to keep the NAB Board informed of violations.

Although the 1947 Code is good and stiff, it still falls short of the 1929 standards set by the then Infant NAB distributed to its couple of hundred members. The then credo laid down by law that "Commercial announcements, as the term is generally understood, should be broadcast between 7 and 11 p. m. . . . After 8 p. m. time is for recreation and relaxation; therefore commercial programs should be of the goodwill type."

of limiting commercial copy in any 15-minute program to a ceiling of three minutes. Some commercial standards apply equally to day and nighttime formats, unlike the 1948 Code under which daytime sponsors got an added break.

The three-minute ceiling is not expected to result in any serious loss of revenue, but will have the effect of squeezing out the advertiser and cutting down on length of plugs. The three-minute ceiling includes time for stationing broadcast, and (Continued on page 38)

"T or C" 1st Program to Break Ban By NBC on Disking Coast Repeats

First program to break the NBC transcription ban on Coast repeats is, "Truth at Consequence." Because of Gable-sponsored Saturday night program endorsed by Ralph Edwards. It represents a signal victory for Edwards, who has long complained about the added hardships a live repeat worked on him. The ban on Coast repeats, since the day of Edwards it doesn't represent an encroachment on network policy; that's because of his insistence that he be permitted to transcribe the show.

When the show returns with "T or C" on Sept. 6 he'll do live transcripts for four weeks, and on Oct. 4, upon expiration of daylight saving schedules, he'll switch over to the recorded repeats.

Nevertheless it's the first time that NBC has let down the bars, with

FTC Invasion of Radio Programming Field Seen in Move to Ban Airing of Race Results; WGAY Alerts Industry

Don't Look Now

Some say it couldn't happen anywhere but in radio. Up to 18 months or so ago Douglas Coulter headed programming for CBS. Then came a shakeup and Coulter moved in with Coté, Cuse & Bolding, operating under Hubbell Robinson, Jr.

Two weeks ago came another CBS exec reshuffle. Now Robinson's in the CBS spot occupied by Coulter.

Writers' Cramp Hits Paar Show As Star Walks

Hollywood, July 29.

Entire writing staff of the Jack Paar show will be replaced, according to the Radio and Sam Fox agency, following an all-day conference to settle differences of opinion between the star and his scribes.

Art Stander, Larry Gelbart, Sid Dorfman and Larry Marx, the existing writers, will script their final show for this coming Sunday (3). Scripted by the agency's own writers on material. Writers charge Paar's attempt to inject his own "bite and wit" into the show has caused conflict. Paar and the agency put it down to clashing temperaments and failures to compromise, although stating paradoxically that the severance is friendly.

Replacement show for Jack Benny is owned jointly by Paar and Amusement Enterprises, Benny's firm. A special deal must be worked out for Marx, who owns an admitted 10% of Paar and has a run-of-the-show contract. Foote, Cuse & Bolding reports no trouble with the new deal, disclaiming agency or sponsor dissatisfaction, holding that the beef is within the packaging framework only and won't concern the agency until it affects the show's quality.

Como Satisfied Again

Hollywood, July 29.

Perry Como may smoke his Chesterfields in security and serenity for the next two years, having signed a non-cancelable 24-month new ticket with the agency of Myers for radio work, starting Sept. 8 on NBC.

Como gets \$6,000 weekly net for his first radio broadcast, and a deal by General Artists Corp.

Raymond set the deal for the replacement of the Bob Burns Show. It will be a dramatic format, as yet untitled, featuring a comedy troupe and a show who will be introduced by guesting stars, top writers and directors of the radio industry.

(Continued on page 38)

Whitehall's Dramat As Bob Burns Replacement

Hollywood, July 29. The show and the place have been set but not the party for the replacement of the Bob Burns Show. It will be a dramatic format, as yet untitled, featuring a comedy troupe and a show who will be introduced by guesting stars, top writers and directors of the radio industry.

Sullivan, Stauffer, Colwell & Rayburn set the deal for Whitehall's replacement of the Burns show (a.c.), and "early in October" it will start airing over NBC on Sundays, from 8:30 p. m. to 9:30 p. m., preceding the Jack Benny Show.

By DOROTHY HOLLOWAY

Washington, July 29.

A strong warning that if the Federal Trade Commission moves to restrain against the broadcast of racing results and track info as an unfair trade practice, a "logical extension" of this philosophy would give FTC the right to examine the content of every radio program on the air. It is contained in a memorandum filed on the a.t. with the agency last Friday (25) by Cohn & Marks, counsel for WGAY, Silver Spring, Md. The counter-blast against FTC entry into the radio program field, came as the agency mullied the first request in history from a broadcaster to be exempted from the obligation to restrain as "unfair competition" a racing stint on WGAY and a money-drive-away at the track on Arlington, Va. WDCD, local indie which dropped similar shows last year, asked for the ruling.

The entire broadcast industry has a large stake in the controversy, it is believed. The FTC's action might be used to bulwark that of FCC in the program field. And an extension of the FTC's action might be fighting stiffer competition by resorting to use of race shows, money-drive-away at the track and with lottery-like features.

No Greater Than FCC

Leonard Marks, WGAY counsel, argued that FCC itself has authority, only over overall programming and has never decided to police the time of broadcasts (except those outlawed in the radio statute) as basis for restraining a radio station. The Federal Trade Commission Act, he added, certainly does not confer on the FTC similar authority over programming. (Continued on page 38)

Murrow To Do East-West Airing In Sept. Return

Edward R. Murrow's return to the air in September under Campbell Soup auspices after an administrative hiatus will be presented in character from several standpoints.

For one thing, Murrow, who will be heard in the east at 7:45 p. m., will do a Coast repeat. That will not have until 12:30 a. m. Pacific time the five-hour differential being necessary because of time clearance on the Coast. That is, the five-hour difference, is that it will be the only "T or C" Coast repeat on the network, now that it is ready for transcribing repeats.

Rayburn set the deal for the replacement of the Bob Burns Show. It will be a dramatic format, as yet untitled, featuring a comedy troupe and a show who will be introduced by guesting stars, top writers and directors of the radio industry.

(Continued on page 38)

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BMB Projects Its 'Painless' 15-Point 'Pay-as-We-Research' Plan to Stations

Contracts will be in the mail this week to all radio stations in the country inviting them, on a monthly fee basis, to come in on a new 15-point, "five-year" plan of the Broadcast Measurement Bureau. The plan, unanimously okayed by BMB's executive committee in a N. Y. huddle last Thursday (24), sets up the tripartite bureau (NAB, ANA and AAAA) as a "permanent operation" which will engage in various audience research projects and refinements, conduct its second nationwide listener study in 1949, a third in 1951, "and periodically thereafter."

Question immediately raised in "industry circles" is whether the broadcasters, even given a "painless" pay-as-you-go scheme of financing, and even though the plan has the official (and non-paying) blessing of the broadcaster, advertiser and agency orgs.—will kick in their cash money for unspecified research projects pending a 1949 audience survey, findings of which will not be available in all probability until late that year or early in 1950.

Squawks are plentiful already over the outlandishness of the original 1946 study. C. E. Hooper, who came up with a postcard survey plan for BMB and got a swift thumbs-down, continues to argue that the broadcasters are left in a "measurement vacuum" with the shelving of the No. 2 study, originally scheduled for 1948.

BMBers, on the other hand, take the long view, contending that it's more important to put the bureau on a continuous and permanent basis, a la the newspapers' Audit Bureau of Circulation and Canadian radio's Bureau of Broadcast Measurement, and engage in thorough evaluation of known techniques and exploration of new ones before launching a second nationwide listener count.

Top Rate, \$600 Monthly
A modified "Canadian plan" was adopted by the BMB exec group in setting up its long-range financing program. Instead of basing the

monthly subscription rate on stations' time rate cards, as BMB does, the BMB fees were set up on a basis of net sales income for the calendar year of 1946. Fees begin at \$25 for stations with a net income of \$35,000 or less and range up to \$124 monthly for stations with a 46% income of \$450,001 to \$500,000. Top rate is \$600 monthly for stations with incomes over \$3,000,000. Stations are put "on their honor" to classify themselves according to their incomes.

"Station contracts are drawn to yield an estimated net income to the Bureau of about \$500,000 per year," says BMB's 15-point plan. "These rates, on a monthly payment basis, are 20% less than those quoted in the previous 1947-48 contract. Furthermore, payments start in July instead of January, 1947."

Some 150 stations which sent in checks and renewals of their original subscriptions (over 700 stations divided up for the No. 1 survey) will get their money back, with an invitation to apply it, if they wish, on their monthly payments under the new program.

Discounts are offered as a lure for quick signups, 10% being allowed on the first 12 payments for renewal subscriptions before Sept. 15, 5% on the first 12 for new subscribers before Sept. 15, 2% to any subscriber paying up 12 months in advance.

Rates for national and regional networks haven't been determined, but will be worked out soon at scales "to bear all extra costs of their special reporting, plus a fair share of the operating costs."

BMB also is planning to offer "publication subscription memberships to advertisers, agencies and others, who now buy the bureau's reports on a per-copy basis."

In return for the broadcaster's month-to-month support, BMB proposes in its 15-point program to "measure" report on at least one subject of major interest to broadcasters, advertisers and agencies during each non-nationwide survey

Mitts or Doves?

Next six weeks will tell the tale of whether BMB pressy Hugh Feltus and his cohorts head for the NAB convention in Atlantic City as a thank-you-boy mission or for a here-we-go-again round of cajoling and bad passing.

BMB isn't up for another NAB endorsement fight as it was last October in Chicago; up to now, in fact, BMB isn't known to be on the upcoming agenda at all. That the bureau's toppers will be around as fuller-explanation spokesmen for their new five-year plan if nothing else, is a foregone conclusion.

How stations react, between now and then, to the new BMB pay-as-we-research program, however, will determine whether the Feltus team wears sparring mitts or kid gloves to AC, come September.

ABC'S DOCUMENTARY —A LA WALT DISNEY

Looks like Donald Duck took off ABC's fall-winter programming in the documentaries bracket. Bob Saudek, director of public affairs, is prepping a one-hour air tentative slated for 9 p.m., Monday, Sept. 8, built around a recent statistic-heavy report on "America's Needs and Resources." To lighten up the air version of the report, Saudek got a go-ahead from Walt Disney to employ his animated characters in the background.

Result is that probably Donald Duck and Jimmy Cricket will be depicted on a tour of the U. S. in which they will "discover" the country's resources and estimate what could be done with them by 1960 to meet America's needs.

Year to year, quarterly reports on BMB "progress, plans and analytical findings," and to "explore plans for the provision of interim coverage measurements for subscribers," the cost of such service to be borne by the stations requesting it.

Special surveys, a BMB spokesman reports, will be conducted with such subjects as listening in multiple-set homes, FM and television coverage, etc.

Inside Stuff—Radio

One of daytime programming's frequent critics, Dorothy Dunbar Bromley, woman's page editor of the N. Y. Herald Tribune, took a measure Sunday (27) of the femme commentators heard on Goshop's kilocycles. She found it "hard to understand," on the basis of her listening, why the National Conference of Christians and Jews singled out "Thus Spake Kate Smith" for its 1947 brotherhood award. Day she heard Miss Smith, Miss Bromley reported, "her contribution to brotherhood was on the negative side," being an attack on an Australian war bride who didn't like this country.

The writer thought that WNBC's Mary Margaret McBride corralled the most interesting guests, that WOR's Martha Denne offers a daily editorial that "strikes out fearlessly for fundamental democratic values," that WOR's Barbara Welles "hardly fills, to my way of thinking, the gap left in the WOR ranks by the death of Bessie Beatty," that CBS' Margaret Arlen and Harry Marble hit "a fast pace and for the most part spark labored jokes."

On the whole, Miss Bromley summed up, femme gabbers offer "intelligent woman listeners considerably more than do the soap operas," although their shows are "a disconcerting melange of raves about food and household products, cosmetics, jewelry, too often trivial new items and more or less interesting guests."

Pittsburgh radio vets grabbed the majority of places on the Eddie Dowling "Big Break" show of Aug. 10, when that city will be showcased on the NBC program. Three of the five places went to Irving Barnes, colored barbers who has appeared frequently on KDKA; Mildred Don, who's had her own show in town and was featured vocalist last winter with Homer Ochsenschmidt's band at William Penn Hotel's Terrace Room, and Sally Kettles, young air actress who scored a hit season ago in the Playhouse as the youngster in "Kiss and Tell." Other two spots went to Art Ferrante and Louis Thier, two-plant team and Pittsburghers who are on the faculty of the Juilliard School of Music in New York.

Odd fact, hitherto unnoticed, in the sale of WPEN, Philadelphia, by the Evening Bulletin to the Nevvin-Sun Ray drug chain, is the fact that the chain was the first advertiser bounced off the air when the Bulletin bought WPEN from the Arde Bulova interests.

When the Bulletin took over it started to "clean house" of programs it deemed not in keeping with the dignity it wanted the outlet to attain. The Nevvin's Drug stores (later merged with Sun Ray chain) was the sponsor of a show called "Man From Nevvin" in which cash prizes were awarded in a telephone giveaway pitch. Phone giveaways were put on the taboo list by the Bulletin and Nevvin's contract was cancelled. Since that time the drug chain has used air time on only rare occasions. It is expected, however, that as soon as the station goes under the new operation (it's now awaiting FCC okay), Nevvin's will be longtime users.

Unusual kudos was tossed the way of Rudolph Elie, Jr., Boston Herald radio ed and Vauxey mug, in the form of a 1,512-line ad (18 inches on six columns) in a recent edition of the paper. Space was bought by Boston's Jordan Marsh dept. store to thank Elie for rave notice of the Frederic Vix platter show, "Favorite Story," starring Ronald Colman. Ad reprinted Elie's review, highlighting his statement that "Jordan's knows a good thing when they see it." Store sponsors the waxed drama Sundays at 6:30 over WBZ-WBZA, and saluted the critic on behalf of its 274 buyers in 872 departments, merchandising reps in 87 cities of 16 nations, and its 4,500 personnel.

10 of the 15 most popular local New York shows—
other than news and commentary—are on WOR*

Sorry if we sound a little vain; we don't mean to be. Actually, it's a sort of parental pride. For more than a quarter-century WOR has worked diligently to:

1. Create local shows that build profit-producing audiences from almost the first broadcast and thus lower an original low cost for the sponsor.
2. Liberalize discounts generously and frequently to up the profit on the sponsor's original investment.
3. Keep its cost-per-thousand-homes-reached the second lowest in the United States.

mutual

WOR—that power-full station at 1440 Broadway, in New York

*according to The Pulse of N. Y., June, 1947

You could have struck it rich on the night of July 6th!

There were 18 sponsored half-hour programs on the four networks on the night of July 6th. That night a new CBS Package got its first rating.

"STRIKE IT RICH"; on only its second broadcast, *rated higher than ALL other half-hour shows on ALL other networks that night. Only two half-hour Sunday shows did better than "STRIKE IT RICH"—and both of these were also on CBS.*

There were 82 sponsored half-hour programs on the four networks in the first week of July, most of these already well-established.

"STRIKE IT RICH", a new *sustaining* program, had a higher rating than 68 of these established and *sponsored* programs.

"STRIKE IT RICH" was 31% higher than the *highest* rated half-hour program on two of the competing networks anytime that week. Its 7.6 Hooper was 55% higher than the average evening program on all networks.

That is why *you*—if you are looking for a hard-hitting, new radio program—could have struck it rich on July 6th as sponsor of **"STRIKE IT RICH";** *doing better than 68 of the 82 other sponsors on the air that week!*

"STRIKE IT RICH" is CBS-conceived and CBS-produced; another of the top-flight CBS Package Shows designed for advertisers who want to get their sales message to the public *effectively.*

***STRIKE IT RICH:** 10:30-11:00 p.m., EDT, Sundays, features Todd Russell of "Double or Nothing" in one of the most exciting quiz shows ever built. Contestants with crucial need to "strike it rich" tell their stories and get sizable cash "working capital," with chance of pyramiding to 400%. Recordings available.



THE COLUMBIA BROADCASTING SYSTEM

Allentown's Ex-GI FM Station In Special-Broadcast Premiere

Allentown, Pa., July 29. Year and a half battle against multiple odds by five ex-GIs to put an FM station on the air in this city will be culminated tomorrow (Wed.) when WFMZ officially makes its debut with a two-hour special broadcast from the town's Veterans Club. Throng of townspeople assembled for the event undoubtedly will include most of the city's local citizens who have helped the community's first exclusively FM station get a start by quelling street riot in it.

Quintet of former Army and Navy officers, who put all their savings into the venture and got through the early phases of their struggle mainly by the grace of their wives' outside jobs, were able to fix the air takeoff date a few days ago when they finally got promise of delivery of lineum for the floors and glass for the control booth of their studios in the basement of the Masonic Temple. It's been that nip-and-tuck all along.

But with the well wishes now-of a community that has been made acutely FM-conscious through months of determined campaigning by WFMZ's founders—is paid ads in the local newspapers, ads on paper match covers, pamphlets, constant contact with the town's radio dealers, etc.—the vets feel their big battle is won.

They're testing off with General Foods' first FM order, placed via Young & Rubicam, which has never before placed an FM account. It'll be a 30-minute (6:30-7 p.m.), cross-

come from such persons as Maj. Edwin H. Armstrong, FM inventor, who is so keenly interested he has made several trips here and given the vets about \$2,000 worth of equipment, as well as supervising and assisting in installation of WFMZ's transmitter.

Obstacles the vets had to hurdle, in addition to touch-and-go financing, included a whispering campaign apparently waged by certain powerful and entrenched interests in an attempt to discourage community support of the new station. Vets struck back in paid ads in the local paper, and finally beat down the opposition. Couple of stories

about their struggle in a national mag also helped.

Vets are incorporated as the Penn-Allentown Broadcasting Corp., with Raymond F. Kohn, ex-Army captain, publisher, director of the FM Association, as prez. Other four are Kohn's brother, Earl J. Kohn, former chemist; Millard L. Flak, former music supervisor of public schools in Northport, L. I.; Jackson H. Frederick, ex-aid and promotion man for Liggett & Myers, and John C. Preitt, who holds a master's degree in music and French from the Univ. of Illinois. Each draws a salary of \$100 a month.

WFMZ will operate 14 hours a day, 7 a.m. to 11 p.m. A Washington newsman related to the Kohns has been taken as D.C. correspondent for the station, which will pipe him at least once weekly for a report on Capitol affairs. Station also has AP service.

WHN Sports Stress Shapes Up For 500G Payoff in Fall; OG's Coin Splurge

Most impressive sports string schedule on record has been wrapped up by WHN, Loew's-owned New York indie, for the upcoming fall-winter season, with sponsors on the line for close to \$500,000 in gross billings. Indie's stress on sports coverage has put it easily in the forefront in this category of broadcasting. And it's due to pay off more handsomely than ever before.

Instance of the payoff is the inkling of Old Girl cigars and Nedick's orange-drink stands for dual sponsorship of 30 N. Y. Knickerbocker pro basketball games. Last year

WHN aired the Knicks unsponsored, OG and Nedick's, latter for the second season, also have signed jointly for airing of 46 collegiate basketball double-headers in Madison Square Garden, including 35 regular season clashes, eight post-season games, and three Olympic playoffs. WHN is going into the first half of a two-year contract with the Garden covering exclusive broadcasts of basketball and hockey.

Indie also has a new sponsor in the signaturing of Schaefer's Beer to bankroll coverage of 30 Ranger hockey games, plus the Stanley playoffs, and 14 Rover amateur hockey

(Continued on page 40)

on our 20th anniversary (July 11, 1947)

we are thankful for the consideration
which has been shown us by:

- 1 Our listeners (our public)
- 2 Our advertisers (God bless 'em)
- 3 Our own staff (they've been swell)

We look forward to another 20 years based upon our concept of radio and television operation—which is to develop the facilities allotted us by the Federal Communications Commission to the utmost in the public interest.



20th

Lots of Hoopla

Allentown, Pa. July 29. General Eisenhower has assigned his deputy chief of staff, General "Lightning Bolt" Collins, as principal speaker at ceremonies opening five ex-GI's new FM station, WFMZ, here, tomorrow night (Wed.). He'll speak on "Radio's Responsibilities in National and World Affairs." Pa.'s Governor Duff will introduce him.

Era Stone will emcee the show, on which Fred Warburton's Glee Club, the Deep River Boys, Vets Darnone and others are slated for guest spots. Army band from Washington will salute the station via the Continental FM Network.

the-board news program, "Report to the People," in behalf of GI's Mike Rice. Order is for 10 sets. Station will go all-out to make a showing for the sponsor, with car and bus cards, 25,000 match folders, and other promotion plugging the show.

Vets at the same time will get out a promotion brochure, pointing to the station's 1,500,000 population area coverage, area's textile and other industries and richness as a market, the community's unusually high appreciation of its music, and station's fixed determination to render a high level of public service, etc. Hope of the vets is to interest the major ad agencies in making Allentown a testing ground for FM advertising.

Vets hope, with regard to local accounts, to take to the air with about a dozen sponsors. Daily among area's 75 radio dealers has skyrocketed the number of FM receivers in WFMZ's primary area from 300 as of last January to 2,300 at a recent count. Total is expected to exceed 3,000 by the week-end tomorrow. (Allentown's newspaper-owned AM station has an FM affiliate and Philadelphia's FMers reach into the area.)

Community Support Sample of the community support the vets have won is their legal guidance by Senator O. J. Tallman, majority leader of Penn.'s upper house, who volunteered his services as their counsel when a local law firm, which also represented the local newspaper-AM interests, resigned as the vets' rep.

Sample of the FM-selling achievements of the quintet is the fact that the leader of nearby Bethlehem's Famous Bach Choir, who has long been lauded on the quality of AM broadcasting, is seriously considering putting the choir on WFMZ. Station, which is a member of the recently formed Continental FM Network, has high hopes of feeding the Bach Choir staples to the 21-station web.

Outside support of WFMZ has

Sam A. Davis
President

J. P. Hym
Vice President

La. Riva
General Manager

Paul S. Elin
Managing Director
WJBK, Detroit, Mich.

W. J. Hym
Managing Director
WSPD, Toledo, Ohio

J. Robert Kohn
Managing Director
WLOK, Lima, Ohio

W. J. Hym
Managing Director
WWVA, Wheeling, W. Va.

W. J. Hym
Managing Director
WMMN, Fairmont, W. Va.

James E. Gandy
Managing Director
WAGA, Atlanta, Ga.

W. J. Hym
Managing Director
WGBS, Miami, Fla.



(You can hear on
the Fort Industry
Station)

THE FORT INDUSTRY COMPANY

506 New Center Building

Detroit, Mich.

'Bootleg' Stations Spotted in Indiana

Indianapolis, July 29.

Operation of "bootleg" radio stations, most of them spotted in southern Indiana, was disclosed this week by FCC agents. Using sets manufactured in Bedford, Ind., and sold for \$500, the bootleggers plug into ordinary electric outlets and transmit on frequencies between 150 and 160 MHz, already have been spotted by FCC warnings, but agents expect many others to pop up before the boom is over.

Manufacture and sales of the instrument are legal, agents say, and numerous ministers have been spotted with a use of talk to the effect that it offers churches a low-cost radio broadcasting plant.

One "bootleg" station at Lafayette, Ind., is reported to have carried full-length recordings and spot advertising announcements, including a licensed Lafayette station by breaking into its wavelength.

Information on these unlicensed stations has been reported to him for possible action, Maurice W. Granton, assistant U. S. district attorney here, said. But FCC agents said they believed most of these operators didn't know they were violating the law.

Tommy Handley Trio Back to England After American Icebreaker

Tommy Handley, the British comic, his chief writer, Ted Kavanaugh, and his director, Francis Winstanley, left New York last Saturday (28) to return to London via Canada. Trio spent three weeks in New York, with a side-trip to Washington. It was a maiden voyage to the U. S. for all three. They expect to return later.

The Handley radio program, "ITMA" ("It's That Man Again"), has been continuously popular in the United Kingdom since 1923 and played an important part in British humor and propaganda during the war. The present trip was in the nature of a trial spin. Because of time limitations and the summer hiatus, the Handleys did not get much of a showing on Yank radio. They appeared with Milton Berle once, on the Jinx Falkenberg interview, and also on the "We the People" commercial spot on CBS. Latter network had been especially interested to spot Handley on the Robert Q. Lewis program, but that possibility fouled when Lewis contracted Rocky Mountain fever, from which he has since recovered, and the show was thrown completely off schedule.

Comment on Handley's appearance with "We the People" was favorable, although it was an odd show-case for a comedian. Feeling this side was that Handley could get over with American audiences with not too much adjustments of style and material.

Palumbo Buys Wip's 'Vet Dawn Patrol'

Philadelphia, July 29.

WIP's "Dawn Patrol" believed to be the oldest all-night show in the country, was purchased last week by Frank Palumbo, operator of four of the city's leading nighties, and three business friends.

The show is aired from 1 a.m. to 6 a.m., seven times weekly. The deal involves a cost of about \$800 weekly, with Palumbo picking up half the tab and the other three sponsors—Patet Beer, Goldman Clothes and White Radio and Television Co.—footing the bill for the rest.

Purchase of "Dawn Patrol" by Palumbo marks the first time that a Philly night club operator has gone in for extensive commercial air advertising. Palumbo has become air-minded through numerous remotes from the bandstand of the Click, which features top name combos. He also operates Ciro's, 26th Century and Palumbo's.

Westchester-Phillip R. Jaen, publicity-promotion manager of WIPAC, has been named sports director by Jaen's agency. Andy Fuller moves into Jaen's spot.

COLLEGIATE NETWORK UPS HR. RATE TO \$1,323

Intercollegiate Broadcasting System, with 15 campus stations recently added to its lineup, has issued its sixth rate card, effective Aug. 1, boosting its basic one-hour rate from \$823.25 to \$1,323. Net, which broadcasts only during the academic year, now has 42 stations available to commercial sponsors out of a total of more than 75 served by IBS.

New rate card for the first time contains IBS circulation data, showing the available student audience of each outlet and totalling the net's reachable listeners at 167,211. In proof that the students listen, the card reports that in answer to the question, "What station do you listen to most?" collegians gave the following preferences: IBS, 28%; NBC, 13.5%; CBS, 11.6%; MBS, 7.7%, and ABC, 6.3%.

"On a national average," IBS boasts, "68.8% of resident students listen to their IBS station one or more times per week. Listenerhip in individual campus stations ranges from 55% to 92%."

Louisville—Construction of a 162-foot antenna on the roof of the Kentucky Home Life Building, one of the town's tallest structures, starts this week for the new WGBF-FM transmitter, in preparation for expected full-time 18-hour-a-day operation.

Brockton Blues

Washington, July 29.

As the WADC-WGAR case reached court, the FCC was still undecided on another important Blue Book case, involving three contenders for a new local-channel station in Brockton, Mass. Decision is due soon since it has been three months since the case was argued after a proposed FCC finding.

At issue here is proposed program format of the Bay State Beacon Co., which guaranteed to keep slightly over 4% of its schedules for sustaining, public service features. Commission has tentatively ruled against this bidder on the ground the format is too rigid and over-commercialized.

Brazilian Chain Picks

Fremantle as U. S. Rep

Fremantle Overseas Radio, Inc., will be exclusive U. S. and British reps for Emisoras Unidas of Sao Paulo, Brazil.

Business consists of four stations in Sao Paulo. Radio Sao Paulo slants programs to a femme audience. Radio Banerantes handles music and news. Radio Pan American carries a shed of collegiate sports for teenagers. Radio Record carries a varied program, with coverage of whole southeastern Brazil.

This Is FCC Censorship, WADC Howls As Court Gets 'Real' Blue Book Test

Washington, July 29.

First clear-cut test of FCC's authority over programs and policies spelled out in the Blue Book started through the courts here last week when WADC, Akron, called on the U. S. Court of Appeals for the District of Columbia to upset an FCC decision denying it a boost to 36th power on the 1220kc channel, WGAR, Cleveland, was given the preferred assignment.

Station claims that FCC's action constituted outright censorship in violation of Section 325 of the Communications Act, providing that setting forth general rules "of prior textual consideration of programs, the FCC is undertaking to establish a code of censorship" for the entire broadcasting industry. This reference hit directly at the Blue Book, which elaborated FCC policies on local, live shows, over-commercialism and need for some sustaining hours in every program format.

Paul Segal, attorney, for WADC, attacked FCC's decision to turn the station down in favor of WGAR, because it proposed to carry nothing but CBS network shows throughout the network day. FCC declared a station could not be a "spigot for network programs" and operate in

the public interest. Commission claimed WADC had a responsibility to put on some local shows in response to the needs and interests of Akron listeners—interests FCC added, which a national network program schedule is not geared to meet.

Segal's brief found FCC's action "illegal, arbitrary and capricious" for the following reasons:

1. FCC had violated the "no-censorship-of-programs" ban in the radio statute and had also done WADC to the First Amendment which protected WADC's right of free speech. The lawyer here tore a page from the NAB manifesto which gives FCC no authority whatever over proposed or past program policies.

2. Commission had not given WADC and WGAR comparative consideration but had turned WADC down outright by reason of its allegedly inefficient program proposals. This is also a violation of accepted FCC rules and regulations.

3. No credit is given WADC for the normally weighty factors of local residence and the integration of ownership with actual operation of the station. WGAR's owners are California residents and have no ac-

(Continued on page 40)

Meet the nation's richest Missus...



On the Pacific Coast the Missus holds the purse strings to the biggest pocketbook in the nation.* And

Columbia Pacific's Ed East knows how to open it.

Ed East is a ladies' man without equal. During the past twelve months 300,000 women packed Earl Carroll's theatre-restaurant to watch him enorce

Meet The Missus and to participate in the merry mixture of quips and prizes. And this month, 40,000 more housewives will interrupt their family shopping

to stand in the block-long lines that lead to Meet The Missus.** Many more thousands will take time out from their household chores to listen in at home.

Meet The Missus is just as popular with sponsors. Over 82% of the advertisers who bought one or more quarter-hour segments have renewed their contracts.

Here's eloquent testimony that The Missus can move merchandise on the Pacific Coast.

If you want to meet — and sell — the Missus with the most spending money* just give us, or Radio Sales, a call. We'll make a date to have Ed East introduce you and your product.

* According to Radio Magazine's "Survey Of Buying Power," May, 1947, Pacific Coast per capita effective buying income is greater than any geographical group in the nation. An important 27.2% above the national average.

** Based on industry reported ticket counts.

COLUMBIA PACIFIC NETWORK

Radio For Peace

(Continued from page 30)

revenue of anyone in radio. Here, briefly, is the suggestion, and you may judge for yourselves whether this would seriously threaten either. I suggest that each national network, in cooperation with the agency which offers the half-hour periods during the week when it has the largest listening audience, for example, broadcast a program devoted to a specific problem or organization or accomplishment. This program would be carried on all four network periods, to cover 12 weeks, at what would probably be a different evening and period each week. Perhaps a final summary program could make this a 13-week series. This arrangement should be more effective than the schedule used for "This Is War." Each program of this series would be carried by all four networks, and unaffiliated stations as well would be authorized to carry it.

An Example

Using an example: One week such a program would be scheduled at the time that Bob Hope normally broadcasts. Would you, Bob Hope, be willing to appear on the program, with the personalities involved in cancellations on the other three networks, all of you to provide your endorsement to this project in World understanding? And would you, the agencies and sponsors involved, not be willing to share with the networks the expense involved? Surely credits could be billed down, and yet show that everyone in radio, including sponsors, is contributing, as everyone must, if the project is to succeed.

Each program would be at least as adequately publicized, as, say your "Bing's Day" program, Bing Crosby, with the addition of cross-plugs, courtesy spot announcements, and every available publicity medium. Publicity costs would be shared by sponsors, agencies and networks, with credits listed in the printed advertisements. Worthwhile clubs and organizations throughout the nation would help publicize these programs.

In the selection of participants all groups in America should be remembered: labor, Negro organizations, and all the rest, along with the finest of English-speaking dramatic narrative, and writers, poets, and American musical talent of all types, including folk performers. Emigre, new citizens—the whole of America should be represented.

In the matter of writing, I believe that specific problems should be given America's best radio writers, by the State Department, the U.N., UNESCO and others, to be dramatized so frankly and above-board

that the series, which might be called "The Price of Peace," would soon be listened to by all the English-speaking people in the world, and, as soon as possible, in translation at least of the most essential parts. Not only would the words and aims be presented absolutely frankly, without inhibiting, I believe, the writer, but the very nature of the true world potential of radio never before realized, even during the war, would be demonstrated, not been done, but also what has been done toward world peace be demonstrated by consumer-label headlines and news bulletins.

World Exchange Series

If we can't so honest and frank that we can't be misinterpreted or misunderstood, this series could possibly become a world exchange series, in which we are willing to listen as well as broadcast—getting all grievances and misunderstandings out in the open. Even if all this is not possible, partial realization would be better than the situation now existing.

As to writers, I have discussed this plan with a few, including Carl Carner, of True Magazine, and the finest writers in America would consider this an opportunity worthy of their talents. Now frequently devoted to other media. Without knowing all people, I have mentioned names that those not here mentioned, I believe, writers like Eric Burroughs, William Lee, and True Magazine, and Carl Carner, Robert Genetelli, Hector Chevigny, Norman Corwin, Max Baer, and many more would pitch in and do the job that needs doing.

After this proposed series is finished, the job will still not be finished. If a world exchange, or further series to Americans only grew out of this series, that would be better. However, there are other values. Although I believe American indifference is not a radio problem, I also believe the response of Americans and the people of other nations to adequately publicized war programs show that they will listen if adequately informed of the problem and the special nature of the radio offerings provided. This series should interest people sufficiently so that after the series ends, if it does after 12 or 13 weeks, the people will at least already be better informed, and will listen more to such programs offered on even the type schedules now being used during the past year.

I do not believe radio alone should do this. I think other media are equally neglectful of the opportunity available. I believe advertising agencies could carry the same theme into other media with sponsored cooperation. I believe the films could and would pitch in. But, as during the war, radio is ideally qualified to launch a project, to affect the general population, and to provide the immediacy and timing the problem requires.

The State Department wants such a series. Speaking from the center of the population of the nation, I would say the people of America desperately need it. Who will provide this impetus and leadership, which can

silence over-night statements to the effect that advertising agencies are interested only in money, and that radio is not fulfilling its responsibility? Are four-network projects not as possible now as in the past?

"If this plan sounds 'too crackpot to be practical,' let it be remembered that these are extraordinary times, deserving of extraordinary efforts. If such a series never before has succeeded, it is still better than the atomic bomb ever before existed, and never has the world ever been so close to pulling apart into two armed camps (which, it need not be pointed out, is far more ominous than the three or more armed camps of today).

The American people are not indifferent. They are deeply interested. They have been conditioned to count heavily on radio and the newer communications media for their information, and they are doing so now.

By doing this job now, radio and the other communications media can best preserve the very freedom they now enjoy, but will be promised in case of another war, and will surely lose in case of defeat.

Would it not be fine if radio could proudly claim as much responsibility for winning the peace as for winning the war?

Tele T. r.'s

(Continued from page 31)

running off an "audition" film of an actual show packaged for another client.

Present plans call for two of the special cameras to be used for each show. Each will operate 35 minutes, and the two cameras will be used for hour-long show or a lengthy sports event, since the first camera can be used for the show while the second is operating. Cameras will operate on 16mm film, which is less costly than film, since the necessary projectors are less expensive. Low-angle factor also ties in with DuMont's proposed low-priced tele station, which includes facilities for transporting via an image orthicon camera instead of the usual kinescope. With this, the show shows that the film, a station operator will be able to get along with just two cameras, on which he can be capable for remote pickups.

Chief interest in developing the camera was the achievement of smoothness in the mechanism. Since the camera is to operate at 30 frames per second and a tele camera scans at only 24 frames a second, the top end of the camera that would drop the six frames without having the scanning mechanism to top end of the camera was also necessary to develop a film with the same chromatic intensity. Last that possessed by the average tube. Problem of sufficient lighting was eliminated earlier with the development of metal-backed tubes.

WHN Sports

(Continued from page 31)

matches. Last season the Rover affairs were sustaining.

Old Gold has also re-signed for the season of the college football Giants pro football games. Billy Tull, doctier, has renewed his pact to coach the 30-minute "Hilltop Champions" Sundays. Another doctier, Spion Ackerman, will continue to take Tip from stanzas preceding and following the Giants games Sundays. And the WHN also are nightly Roosevelt Raceway trotting races, sponsored by the Raceway; Saturday afternoon college gridiron football, and probably also the Army game of the week, prelights and track events at the Garden; indoor tennis; 15-minute "warrior" sportsreel prelighting game broadcasts; a nightly (7:15) sportscast cross-country. Most of the prospects will be handled by Bert Lee, Ward Wilson and Marty Glickman.

Effect of the heavy sports schedule is that listeners will be able to find in some sports show every night in the week at 9 o'clock on WHN, Bert Lee, the indie's sales director, pointed out.

New Orleans—Walter Williams, WSMW new commentator, in three days last week collected \$5,000 to finance the mission of three young priests of the Jesuit Order who have dedicated themselves to mission work on the island of Ceylon. He turned the funds over to Rev. J. W. Hynes, S.J., director of the mission.

CIRCLING THE KILOCYCLES

Raleigh— The Raleigh News and Observer has announced that Dudley W. Deane, of Denver, will manage its two radio stations, WNAO and WNAO-FM.

Tichenor, a native of Kentucky, publisher of the Oklahoma Publishing Co., Oklahoma City, for 17 years. He was formerly with Daily Oklahoma and Times, moving to Station KVOB in 1936, first as advertising manager and later as station manager.

He was with the Army Air Forces during the war, and is now with a national advertising manager of KLZ, Denver.

St. Louis— To prevent a recurrence of the recent devastating floods in the Missouri and Mississippi river valleys, KMOX is co-sponsoring a contour plowing contest between farmers from 21 Missouri and Illinois counties, to plant acre farm in Lebanon, Ill., 35 miles from St. Louis, on Sept. 6. In addition the local CBS outlet will pay all expenses for the winner of the contest to participate in a national tour of the Missouri tract. All cameras to the contest demonstrations of pond construction, terrace building and contour practices and pasture improvement will be held.

Pittsburgh— Martha Henzle has been awarded for principal female singer on the Benjie Award for best-been-sponsored Friday night half-hour program, "The Benjie Award" (Mrs. Larry Conn), who will return to the show in the fall. Otto Krenn, program director and chief announcer at WLOA in Bradock, has resigned.

Hartford— Couple of execs of WDRB have been appointed to local community organizations. Station

Home Seekers Join In Bankrolling St. L. Show In Bid For Quarters

St. Louis, July 29. For the first time in the history of the country radio is being used by GIs and others suffering from the housing shortage as a medium for seeking comfortable quarters. The number not disclosed by the War Relocation Authority to bankroll about 300 words of advertising in the station's 15 min. Dawn Patrol program of recorded music for a house, flat or apartment.

For the commercial game the sponsor's type of business, size of family, his qualifications as a tenant and his living needs. He is identified only by a phone number. The timing of the program, late Saturday night into Sunday morning was designed by a station exec to catch those expected to be on the streets, and perhaps a little on the "sentimental side."

First program resulted in a few offers being received at the station and included offers by others seeking ways to grab any rooming place turned down by one of the bankrollers.

K.C.'s 6TH AM STATION (KIMO) PREEMS AUG. 1

Kansas City, July 29. Kansas City metropolitan area gets its sixth AM station when KIMO goes on the air at 6:00 a.m. on Aug. 1, 1947. The station will operate with 1,000 watts at 1310 kc. The KIMO studios are located at 310 North Ogden, Independence, with the transmitter set up between Independence and Kansas City. In what is known as the Intercity District.

Owners of the new station are Craig Siegfried, Charles Siegfried, and Fred Siegfried and Frank Fugler in a partnership. Harry Becker, formerly with radio stations in New London, Conn., has been named as director and Frank Hassett as chief announcer.

For stations now are located in Kansas City proper—WBB, Cook Paint & Varnish Co.; KCMO Broadcast, owned by the WDAF, Kansas City; KCMO, owned by Arthur B. Church, Fifth Street in KCMO, in Kansas City. Operating studios in both cities, owned by Arthur Capper.

manager Walter Haase has been appointed a member of the public relations committee of the Jewish Council of the National Conference of Christians and Jews. Program manager Harvey Olson has been elected first vice president of the Hartford Jewish Club. Station manager Haase, a former staff member, is now a member of the board of directors of the organization.

Daytona Beach— Dinna Carlson, former WAC Captain and ATC Radio Officer and freelance writer, has been named general manager of WDBQ, Daytona Beach, the New-Jersey-Fraser. Miss Carlson was writer and producer, many Army radio as well as freelance writer on several network broadcasts. She is from New York.

Detroit— Jimmy Quello, former fack for WXYZ (WBLS) has shifted to WJLB (CBS). He replaced Bob Anthony, who took over similar duties at WJLB.

Portland, Ore.— C. S. Jackson, 22, associate publisher of the Oregon Journal for the past year and a half, has been named general manager of the newspaper's radio affiliate, KLSB, KMS outlet here, succeeding producer of Kouchie. Jackson has signed to turn farmer in the Willamette Valley.

Philadelphia— The personalities behind the miles will come out into the open for all Philadelphia to see when the "Big Day" voting will be held at Woodside Park Saturday, Aug. 16.

Listeners, without regard to age limit, will be having over the air to come to the blowout and meet personally the people whose voices they hear day in and day out.

WADC Howls

(Continued from page 30)

live participation in their Cleveland-Detroit stations.

A FCC overruling fact that CBS has network negotiations out of the Cleveland-Akron area, many of them in the public service department. Commission's decision displayed ignorance of the network service given this area.

5. The decision is a direct violation of the multiple ownership rule, since commonly owned WJLB, Cleveland, and WJLB, Detroit, largely duplicate each other's signals. FCC ignores the traditional concept of equitable distribution of radio channels when it permitted one management to own two 50,000 watt stations covering contiguous areas, which forces one of richest segments of the U. S.

42 OF THE TOP 45 HOPPER-LEADER PROGRAMS IN WORCESTER ARE ON WTAC WORCESTER

* Ratings from Oct. '46 to '47

THERE'S PLENTY OF BUSINESS IN DAYTON, OHIO

Get Your Share By Using...

WEED & CO, National Representatives

Heard by most...

Preferred by most

in the BUYING Ark-La-Tex

Write for Availabilities

SHREVEPORT 50000 WATTS

The Shreveport Times Station

Music Notes

Chatter Conn on Coast hobnobbing with BVC Hollywood headman, Lee Finburgh... Alvy West's six-piece combo cutting album for Columbia... Art Lund elected four faces for M-G-M last week... Danny Kaye, Lionel Hampton and Dick Haymes sessioning for Decca on Coast this week... Eddie Kelly tune-bouting here for Warner, until Bill Savitt records from recent operation... Eugene Striguns cut first batch of tunes for Coast Records over weekend... Frankie Clark this week starts waxing fifth album for Columbia... Pianist and his orch also tracking ten tunes for Capitol... Moderators elected several sides for Co-Howard churning out a batch for World Transcriptions this week... Paul Blum... Tony Martin sessioning for RCA-Victor this week... Luke Willie cactus-chanters, recently linked by label... Freddy Martin Music opening a Chi office, under helm of Bob Smith... Pub has new plugger in Hollywood, Bobby Gross... Sammy Friedman, Coast chief of Shapiro, on tune-bouting swing through Pacific Northwest... Lionel Barrymore doing a "Halloween" album for M-G-M Records... Four Star, Coast odd-label, has signed Armstrong Twins.

Musicraft Recapturing Ex-Talent Roster Before Going After New Artists

Musicraft Records, which is slowly beginning a task of reconstruction, does not intend setting out after new artists to do any better of its talent roster. It intends completing a new deal with singers and maestros that were tied to it before its recent financial collapse and subsequent reorganization, and going on from there in an effort to establish current artists, before taking on new ones.

Musicraft renewed this week with Hal Brito, following previous new deals made with Mel Tormé, Sarah Vaughn, et al. Brito signed a three-year agreement, which nullified his old contract, about which there had been slight controversy between them as to whether it was still in effect. It claimed his latest contract is an improvement on the old. Meanwhile, Musicraft is going ahead on marketing disks. Tormé did his first new date last week.

Tommy Dorsey rounding up guest artists in N. Y. to make transcriptions for his transcribed disk jockey stint, which debuts Sept. 8.

HAMID'S PIER (A.C.) IN SWITCH TO NAME BANDS

Hamid's Pier, Atlantic City, operated by George Hamid, who also operates the Million Dollar Pier, is going in for a changing band policy at the former in the place of a house band idea. This will put name combos on both piers.

Jean Goldkette's orchestra, which has been doing the musical chore at Hamid's since it opened for the season, finishes Thursday (31). Thereafter, for week stands each, come the orchestras of Boyd Raeburn, Johnny Bothwell, Sam Donahue, and Billy Butterfield. All are General Artists talent. Harry James, incidentally, is current on the Million Dollar Pier.

Aussie Pub Due in N. Y.

George Suberland, managing director of Allan & Co., Australia's New Zealand music publishers, headquartered at Melbourne, arrives in New York in early August, after attending recent international music conference in London. Claude Whitford, Allan branch manager, will accompany.

They will spend several weeks in N. Y. and Hollywood, before leaving for home from the Coast Sept. 16.

New Agency

Stuart Seymour, formerly with Joe Glaser's Associated Booking Corp.; Charlie Busch and William Peterson, of Consolidated Radio Artists; and Walter Bloom, formerly with Frederick Bros. have formed a new talent outfit called Musical Entertainment Agency. Group has offices in New York.

Agency will handle cocktail units and big bands.

Rising Local 47 Roster Scares Union Toppers

Hollywood, July 29.

Membership of Local 47, American Federation of Musicians, is more than twice its pre-war size. Ever-growing ranks are a source of real concern to union toppers who are daily confronted with plights of those who tumbled to Coast in belief that work was plentiful in studios, nightclubs, dance halls and radio.

Membership is tabbed at over 15,000 now, a figure just approaching New York Local 802's roster. Pre-war figure was 7,000. At that time there was work for approximately 2,500, a figure which actually has been cut.

Local, for the past two years has been trying to keep the swelling membership on some sort of payroll. From Sept. 30, 1946 to the end of next month it will have handed pay checks to over 2,500 musicians for 428 performances in 15 veterans hospitals.

In addition, the local has for the first time, secured a contract with the City of Los Angeles for \$20,000, by matching it with \$20,000 themselves. L. A. County has contracted for \$25,000 worth of music, marking its seventh consecutive year for such a program. Funds are provided by county and city for payment to musicians playing public places in Exposition Park, Griffith Park, Lavandale Park, Huntington Park and Patriotic Hall.

Decca in 3d Music Pub Venture; Forms Supreme Outfit With BVC

Carlyn, Pitt Maestro, Signs Unusual FB Deal

Pittsburgh, July 29.

Tommy Carlyn's band, for some time one of Pittsburgh's leading local outfits, has signed with Frederick Bros. agency and will play Triadon Ballroom, Chicago, as first date under deal. Orchestra opens for three weeks Sept. 23. However, the pact includes unusual terms relative to local dates.

Carlyn plays six weeks here at Vogue Theatre, where he opened last night (Mon) and then a fortnight at Bill Green's opening Sept. 8. Contract allows maestro to make own commitments for these spots, where they've been long-time favorites. Carlyn's had an outfit around town for last decade or more, barting years out the arms, during which time band continued under other leadership and business management of his brother.

DREYFUS DENIES BRITISH OUTFIT CLOSING SUBSIDS

Max Dreyfus, head of the Dreyfus music combine, which includes Chappell, Crawford, T. B. Harms, Williamson, and other publishing firms, emphatically denies a report that the British counterpart of his outfit, run by Irene Louis Dreyfus, is closing three subsidiary firms. He claims the firms cited as having been folded temporarily—New World, Sterling and Victoria—all have agreements with U. S. publishers to handle music exploitation in England and cannot possibly be darkened, even temporarily.

Most of Dreyfus arrangements with U. S. publishers are British rights to tunes, however, are made for the more prominent of his foreign outfits, mainly the Chappell Co. There are other deals with Irving Berlin and E. H. Morris via which London counterparty of the U. S. firms are operated on a partnership basis.

Decca Records has gone into its third music publishing venture. It has completed a deal with Bregman, Vocco & Conn whereby the two are equal partners in a firm named Supreme Music. Added to Decca's Sun Music catalog, bought several years ago from Mrs. Maybel Weil after Tommy Dorsey had left the company and returned it to her, and Mood Music, established last year by Decca, Columbia Pictures and Shapiro-Bernstein, the deal with BVC puts Decca far out in front of rival record manufacturers in music publishing interests.

Some time ago, Columbia Records set up two company titles, but has not done much with them. Victor has been interested in music publishing ventures in the past, but so far has clung closely to Columbia's do-nothing course.

Supreme Music gets underway with a tune titled "Old Chaperone," written by Roney Adonis. Gypsy Tibbles and picked up from an Avon label recording made of it by singer David Street. Another is called "How Soon," a Will Rossiter tune. Still a third is "Near You," written by Francis Craig, Nashville maestro and Kermit Gold and recorded by them for the Bullet label.

Supreme, incidentally, makes the second leap BVC has engineered in recent months and is its sixth subsidiary. It is now operating a Lombardo Music venture, in which it is partnered with Guy and Carmen Lombardo. This outfit is a member of the American Society of Composers, Authors and Publishers. Lombardo has another publishing firm, handled by Joe Santy, which is affiliated with Broadcast Music, Inc.

New pianist with Ray Robbins' orch, headed for the Aragon, Chicago, is Jimmy Evans, son of Nate Evans, local band-leader-fiddler and part owner of the Idlewild, W. C. Handy and Savoy movie houses.

PIC-A-NIC-IN' (IN THE PARK)

Words and Music
LAWRENCE WELK

CHORUS

1. Let's pack a nice little snack and go PIC-A-NIC-ANIC-IN' (IN THE PARK)
2. Take out your straw-berry blond and go PIC-A-NIC-ANIC-IN' (IN THE PARK)

Oh! The fun we have when we go PIC-A-NIC-ANIC-IN' (IN THE PARK)
We'll have a swing on the old grape-vine, e-ven a bi-cycle built for two.

That is right will be round you can see
When the moon is round you can see
If there's a moon in the sky

bug-a-hug-a-hug-in the dark - It's oh so much fun if you go
hop-a-bobby-horse for a lark - And I'll be in this outfit

Now one for PIC-A-NIC-ANIC-IN' (IN THE PARK)
Now one for PIC-A-NIC-ANIC-IN' (IN THE PARK)

know just the place to go to
to kiss while you go PIC-A-NIC-ANIC-IN' (IN THE PARK)

PIC-A-NIC-ANIC-ANIC-IN' IN THE PARK
PIC-A-NIC-ANIC-ANIC-IN' IN THE PARK

"Pic-a-nic-in' inspired more spontaneous enthusiasm than any song I ever featured in my 20 years as a bandleader."

— Lawrence Welk

PIC-A-NIC-IN' (IN THE PARK)

Watch the Records —
LAWRENCE WELK
THE MODERNAIRES
RAY PEARL
TED WEEMS

Champagne Music Corp.
Licensed for Broadcast Through Pic Music Corp. (ASCAP)

In Middle Between Nat'l AGVA's Massive With Phila. Local, Nitery Op, Agents File Damage Action

Philadelphia, July 29.—Jurisdictional dispute between the national American union of local No. 6 of Philadelphia last week resulted in both organizations being taken to court. A court action brought by a club owner and a firm of Philadelphia theatrical agents.

Bill in equity filed in Court of Common Pleas by attorneys Bernard L. Lewish, Alvin I. Ginsburg and Irving R. Shull asked that both defendants be restrained from interfering with the business operations of the plaintiffs and that each of the two be awarded judgments for damages and costs in the sum of \$100,000 for each plaintiff.

Plaintiffs are Nicholas O. Aristo, manager at Lenox Club, a restaurant and cabaret, and Charles Marino and Louis Marino, theatrical agents.

Defendants are AGVA, Matt Sherry, national administrative director; Dave Fox, his assistant; John F. Dougherty, finance controller; and others in charge of the Philadelphia office as well as by AGVA after local 6 cases had been settled.

Others in the suit include S. Barney Barnett, Sidney Kaplan and Mrs. A. P. Nickerson, secretary, of Office of Local 6. Other defendants are: Dick Jones, executive secretary, Sydney Axelrod, George Seidel and Joseph Seidel.

Court is asked to enjoin both defendants from continuing their action having the effect of preventing the two plaintiff organizations from employing or accepting members of either the national AGVA or Local 6 and to restrain the defendants from coercing, intimidating, forcing, suspending, or by any other unlawful means seeking to prevent any member of either organization from entering the employ of the defendants, causing them to leave such employment or from continuing their course of conduct calculated to cause members of any other union from entering the employ of the plaintiffs.

Acts to Hypo Dominican Fete

The Dominican Republic is preparing to shell out some hefty coin for American acts to be used in the course of the new \$200,000 capital building at Ciudad Trujillo, Richard Kollmar, Broadway legit promoter, has been tapped up to stage the event, which will take place Aug. 16 on the steps of the new capital.

More talent from the various Pan-American republics will be used for the event, and the tourist department is expected to be staged at the Hotel Juarez, which has been a consistent user of U. S. talent.

Dominican Republic is planning extensive use of American showmen and methods in an effort to promote the U. S. tourist trade. It's expected that some 40 acts will be completed, most of U. S. talent to be used. The fairs are slated to be managed by the American Hotels Corp.

Dominican Republic, as a prelude to the building of the tourist trade, is currently promoting a dance-concert, winners of which will get a week's worth with all expenses paid at the Hotel Juarez.

PAUL REGAN HURT IN CRASH; DATES DROPPED

Paul Regan, mime, was injured in an auto accident near Ft. Worth last week forcing cancellation of dates at Lew's State, Ft. W., where he was slated to open last Thursday (28), and the Florentine Gardens, Ft. Worth, Aug. 1. He is being subdued at the State.

Regan, after concluding a date at the State, was driving with his wife to the Ft. Worth airport when he crashed with a car. Regan is not seriously injured. However, it's feared Mrs. Regan may lose the sight of one eye.

Lucille and Eddie Roberts have been booked for a night at the State of the Pierre Hotel, N. Y., starting Nov. 11.

Saranac Lake

By Happy Benway

Latest committee appointments at the Will Rogers are John Binkley and Sam Schulman, literary; Sam Aronson, stage manager; Ben Schaffer, greetings; Robert Goldstein and Forrest Carson, publicity; and George Fee and Joe Denicello, music and entertainment.

George Medes, Ulita theatre guy who mastered three full stages of the vaudeville operation, was named over latest okay comic report; may be all clear by fall.

Charles Binkley, formerly at Fox theatre in Brooklyn, who did a bit of vaudeville, was named to replace satirist, Raybrook, N. Y.

Eddie Boyd, of "Boyd Sisters," is being named to replace "IATSE" Gamba, who is doing okay.

Helen Morris, formerly with the Budget circuit, N. Y., for a successful eye operation.

James Wotton, Jr., vice-president of United Air Lines, is being named by John Wotton, Sr., who has recouped so well he has a 10-day vacation, and now spending his vacation in N. Y. with Albin.

Eddie Vogt won local general hospital contest for writing an essay on "The Life of the General." He visited a round-trip via plane to N. Y. to attend the Ballantine contest.

Reggie Matthews and Kay, Windsor night club members, from New York who are featured at the Majestic in the Elmore, took time out to enter the Rogers and Karl Kessler.

Clara, in from Cleveland to bedside of Laura "Lore" Sloan who is fashionable on the scene, visited by Walter Romank, newcomer from New York, visited by his father and mother.

Clara, in from N. Y. to give her husband, Sylvia Cohen, the o.o. and found him holding good copy. James Dwyer, stage manager, N. Y., is being named to replace William "Whites" Matthews.

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Secondary Boycott Ban Seen as Spur To Early Formation of 'Big Union'

Calyso Singer Sues On Billing Is Sued Himself

Duke of Iron, the Calyso singer, has filed suit in New York Supreme court asking \$10,000 damages for alleged unauthorized use of his name in a radio campaign. He filed Feb. 2 at Golden Gate ballroom, N. Y. Singer charged that George C. Calyso, head of the Calyso Indian, promoters of the Afro-West Indian Calyso concert, advertised his appearance, despite the fact that he was not booked to appear.

Calender countercharged that he had an oral contract with the Duke and filed a countersuit for \$3,000 damages for breaching that agreement.

Supper Club Style Of Operation May Displace Big Cafes

Conversions of large cafes into supper clubs is slated to be heavy, according to the National Restaurant Association, on the basis of operation on beating the business decline by conversion into late hour spots, which, N. Y. officials have predicted, will be the result of the decreased entertainment budget produced through this type of operation with the exception of the Elmore.

Already down from the supper club style of operation are La Martinique, which is a cafe, and the Elmore in Washington. The Town Pump, Detroit, which opened several months ago on this basis, is doing well.

Models for this type operation are the Blue Angel and Le Ruban Bleu, with N. Y. officials predicting they will be more lucrative than many cafes with several times the capacity and several times the overhead.

General idea behind the conversions is the possibility of eliminating large bands and employing comparatively inexpensive singles and teams, and small musical combinations.

There's also the possibility of gaining a sizable degree of dinner trade in the supper club, because of the automatic elimination of the amusement tax during the period when there's no entertainment. Tax would only apply after 10 p.m.

Operators figure they have nothing to lose with changeover to intimate mood, because of patronage always looks better in a smaller spot, and there's always the possibility that the new slogan may catch on and become a money-maker.

Majestic, Paterson, N. J., May Drop Vaude Policy

Lou Martin, operator of the Majestic, Paterson, N. J., is considering going into a foreign and exploitation film policy to replace vaudeville.

Consideration of that move is caused by difficulty being experienced with the American Federation of Musicians in negotiating a new contract. Contract stipulates certain number of shows. Question is whether the club does not apply here as the Majestic uses local bands only.

Spiros Joins FB in N. Y.

Fredrick Brooks, New York office head, has added Herman Spiros to the cocktail desk. Spiros is one of the successors to Walter Bloom and Jack Edwards, who ran the place several weeks ago, former going with the new agency set up by Charlie Brown, Fredrickson and Seymour.

Other additions are contemplated for the small unit. Spiros is bringing it up to its normal strength.

Thomas Buys Nitery

Toledo, July 29.—Danny Thomas, New York comedian, has purchased the four-story brick building occupied by the Nitery Club, a night club operated by five of his brothers.

Purchase price was \$22,500.

Action on combining all affiliates of the Associated Actors and Artists of America into one big union will be decided by the belief by the union attorneys that under the terms of the recently enacted Taft-Hartley law, the union, if it is made up of members of one Four A's, cannot be able to assist state or federal in a campaign against the law.

Attorneys claim that because of the ban on secondary boycotts, performers of, for example, the American Guild Variety Artists would be forced to honor a playing date on an alternate even if American Federation of Radio Artists were on strike against that station. In that manner, the station would be able to defeat the AFRA strike by employing members of other Four A's who are temporarily left their assignments.

Possibility of that course of action has already been discussed by attorneys of the various Four A's unions, and only solution has been found in the merger of the various affiliates.

Matter of one big union has long been under discussion by Four A's. In 1946, the International Union of Professional Actors, estimated \$10,000 on a study of the merger, known as the Reels Report, study found that the union would be effected in both administration costs and through increased effectiveness in union financing, while saving members a considerable amount of dues because it would no longer be necessary to belong to several unions for each different field of endeavor, vaude, radio, legit, etc.

There's also the possibility of gaining a sizable degree of dinner trade in the supper club, because of the automatic elimination of the amusement tax during the period when there's no entertainment. Tax would only apply after 10 p.m.

Fairs Shell Out Big Coin for Acting

State and county fairs are shell out highest entertainment budgets in history in a successful effort to attract the public to the rural exhibits, traditionally neglected seasonal performers for acting, vaude, radio, legit, etc.

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Merton Downey has been signed for a two-week engagement at the State of the Pierre Hotel, N. Y., starting Sept. 15 on a two-week deal. Downey is then slated to lay off for a two-week engagement at the State of the Pierre Hotel, N. Y., starting Sept. 15 on a two-week deal. Downey is then slated to lay off for a two-week engagement at the State of the Pierre Hotel, N. Y., starting Sept. 15 on a two-week deal.

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Tony and Sally
DEMARCO

Currently Headlining
CAPITOL THEATRE
NEW YORK

First Week \$114,500, Breaks All Existing Records

Direction: MUSIC CORP. OF AMERICA

Night Club Reviews

Terrace Room, N. Y.

"Summer Promenade" Joe Barza (starring, Arnold Shoda, featuring Narena & Norris, Emma Stool-Purcell, Kendra, with Marian Spelman, Lila, Bernice Stoll, Lynn Clare, Lillian Byrne, Connie Cobb, and Paul McGee; conceived and staged by Truly McGee; costumes, Bob Toth, Mvne, Bertha, Jerry Wald (12).

New Yorker's ice revue, which for change starts with a matinee show, is one of those things. It's far from the best the hotel has come up with as a lure for the Terrace Room and better than others. About all that can be said is that the pleasant dinner and supper divertissement.

Ice shows long ago reached the point where, to regulate, the only difference in any individual show of routine is (1) costuming and (2) timing.

Love

Lady of Song

JANE JOHNSON

Bach to Boogie Marimbist GEORGE GUEST

ARTHUR GODFREY

CHICAGO BROADWAY SHOW

NEW YORK CITY, EDDIE SMITH AGENCY

Chicago Rep. Phil Tarkan

WA'APPENS!

America's No. 1 Rambo Personality

PUPI CAMPO

and his orchestra

Now... Ghelsoa Hotel

Atlantic City

Per Dir. G.A.C.

CHARLIE MASTER

'Comedy With The Drums'

Indefinitely at the

Continental Room

ATLANTIC CITY

music and story. Since ice producers are now consuming the major share of the budget, As it is, the Terrace Room is one of the departments. Major letdown is in the comical sector because of the "Summer Promenade" which is essentially safe fare. Otherwise, the Terrace Room is a well-rounded, well-run, and well-staffed.

Andrews Trio, in addition to a number of other acts, has a new time developed an excellent comedy act, which they occasionally overdo. Their interpretation of "Sonny Boy" with Pauli handling the "Lambert" and "Coke" and the calypso "Feet" for the de la de la deal of lusty to was one of the best. A new act, "The Freedom Train" and their standard melody, including "Mr. Big Bird School." Their act and bit when caught indicates that they hold up as safe fare, but as some bonafides are willing to pay their salary.

Sensational and fast and fancy skating trio display an unusual brand of roller-riding featuring double lifts and dangerous gyrations. They have heavy returns for their efforts.

Chandler-Kelly dancers have many subtleties that are lost in this big room. Their Latin and Indian bring have two of the best commercial moments for this spot. But a Jackie Allen completely stole the interest enough to provide good pacing for the layout.

Evans ventriloquist is designed especially for vaudeurs and his material, which, by the way, is getting old, doesn't impress as being far from. However, his use of a superior technical skill in the handling of his dummy and has some entertaining moments. Another feature is his penchant for playing to the music rather than the music.

The Don Arden productions with Tony Bavar in the song-and-dance picture, "The Comedy in good taste and routines are well-learned and well-performed. The job of showbucking with Chino's band supplying the thumbea.

Paddock, Miami Beach

B. S. Puley & H. S. Gump, Mr. B. S. Puley & H. S. Gump, Mr. Mack, Bob Regent. No minimum or cover charge.

This rowdy all-night is packing them in. As a matter of fact, the heavy competition for summer trade around town, Miami Beach, is B. S. Puley, who keeps returning to the room every few months to the delight of his considerable following among the cafe goers hereabouts, who like their music and the show.

Act is considerably cleaned up. He is basically a good, clean, travel-voiced comic has purveyed in his various engagements around to recent months. He has laughs, though, with his threats to throw the girls and the girls to the jukebox. Confines himself mostly to threats of blue material, depending on the quality of the audience.

Bookmakers, screwball impressions of goldfish, Victor McLaglen, who he resembles—breakfast foods and the night, the stage act routine with partner H. S. Gump. Little Guy takes a beating while trying to sing, with deadpan delivery, tributing to the laughs. Pair top with a "hoo" and "hoo" and the drap of hoodlums in the pie "The Killers." It's clean and funny. With more of this type of material the team might eventually hit the better spots.

McMurry, boogie wogie pianist and comedy singer, fits into the pattern set by Puley. Guy pounds the 88 and finger in equal portions, shots out a series of blue-jazz lyrics and off to a healthy reception. It's what they came to hear. Like his comical act, he has been an attraction around this town's rowdier spots for some time.

Little Berney Brunell (New Acts) is a quiet, well-turned singing act, stint to the proceedings for top returns. Barry Mack handles the show choreography and turns in a session of song style vocals.

Bob Beatt and his small unit back capably, though tending to hit the vocalists arrangements in too loud a manner.

College Inn, Chi (HOTEL SHERMAN)

Chicago, July 28.

Charles Venturi, Orch. with Buddy Stewart; Clark Dennis, Joe Welch; Jack Cain, Dave Geronzo; Stu's Ferber, Lettye Linerich, Carl Marx. (\$2.00-\$3.50 min.)

New show, strictly for hep characters, is packed with loud and groovy live material, featuring a spot of patronage and features list of talent, predominantly new.

Local disk jockeys, Studs Terkel and Dave Geronzo, do voice chores at alternate shows.

Opener, a free-for-all by Ventura, is typical of College Inn, doing spilling the double (instrumental-vocal) voice of Buddy Stewart. On "BSP No. 1" and "Fandango," Stewart made instrument-like sounds, an

idea he used with Gene Krupa last year and fast becoming popular since released on Gladys Knight's "Fidelity." Fitzgerald. His offering of pop songs, "I Wish You Were Here," is a hit, which was under par in comparison to his ballad recordings of the past.

Clark Dennis, who has acquired a sudden popularity due to his Capitol Records song "Mr. Bitterman," a greater stilt with encore, "That Old Timey" with "Mr. Bitterman." His "Healious" went over big, while "I Wish You Were Here" was a flop. He was jealous to see "Mr. Bitterman" got best reaction from pet patrons, who have the classics, made him western bow with this appearance, and garnered top applause for nimble fingering of "Flight of Bumble Bee" and "Stardust." As novelty, he uses numerals from a diner's telephone number and interpreted them in Chopin, Mozart and Boogie fashion.

Carl Marx made comic touch with table rattle. Laverne Linerich, a "Motel of the Month" prize winner, sang a song of "Rock and Roll" with gag and Garoway.

Jackie Allen completely stole the show. He's reviewed under "New Acts."

Hunt.

El Morocco, Mont 1

Billie Vyn, Evelyn Johnson, Norma Hutton, Ludovic Huot, Mirray Line, Norma Hutton Orch.; minimum \$1.50.

Billie Vyn, roland comic, leads new layout at the El Morocco. He scores heavily with two sharp numbers. A "Honey" and "I Wish You Were Here" are a new singing a crying song to a newly married pair and holds a lively conversation with Harry Richmond, who is telling him about the grade of yesterday. Followed by Jim Jones of Jackie Miles, Danny Thomas, Buddy and Jerry Lester, Zero Mostel and E. Lewis to conclude the evening.

Norma Hutton, who batsman band, is also spotlighted in the show. She sings "I Wish You Were Here," "Wonder, I Wonder" and "I Wish You Were Here." Enclosed with "Give You Anything But Love" in nice response.

Arny Farney's tapstern is strong and fast. She opens with fairly paced tap of "Hawaiian War Chant" and follows with equally solo version of "Donkey Serenade." Gal is definitely an asset to the show. Ludovic Huot tenses "Stout Hearted Men," "Myra of the Desert," "Donkey Serenade" and a medley of rumba melodies. Mirray Line is helped by nicely costuming in their neat line numbers.

Clover Club, Fort. Ore.

Portland, Ore., July 28.

Ivy Anderson; Verna & Marjorie; Russ Graham's Orchestra; \$1.50 minimum; 85c; cover, \$1.50 Saturday.

In a return engagement to the Clover Club, blues singer Ivy Anderson continues to click with her lyrics. Looking extremely sporty in a white evening gown, the vivacious Negro girl sings out with "Rasin Street Blues," belovous with "Alexander's Ragtime Band," with "I Wish You Were Here," and "Proctor's trumpet carrying melody after a scorching solo of "Hum and Coca Cola" followed by "I Wish You Were Here." The Stockings and Pernette. With the customers beguiling for more, she returns with an interesting "Boba Reba," with trucky lyrics to whom audience.

Verna & Sarico, smart tapers, open show neatly. Gal is a smooth-coated gray type and is a smart satin and sequin outfit which carries out Hungarian style. Her partner is her usual, but a little blue room type, and he handles girl lightly.

Blr has been fair at this club, which is a good steady for localities and visiting salaried. A regular in Oregon and Washington. A reputation for good over-rides objections to the cover which is one of our comparable entries.

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Drum Room, K. C.

(PRESIDENT HOTEL)

Kansas City, July 28.

Leon Mandrake & Co. (5), Berrard, Gene Erdman Orch. (9) no cover or minimum.

The Drum Room is veering from its usual policy of offering bands and has installed floorshow for summer months. The show's attractions are figured to stimulate take, and this far have been doing it.

Leon Mandrake, tapdancer, offers a top version of former stage show. Turn is called "Out of This World," and runs the drum of a set of hand, truck, hankies, glasses and bottles. He puts with this act, an escape from a trunk, all in traditional, wacky manner. Entertainment-wise, Mandrake and his sides offer about everything that could be asked for in music and customers give out with plenty of applause.

Bernard, with more hocus-pocus, makes the rounds of the tables for more sleight-of-hand stuff. "Gene Erdman" is a good act, and the stand for dancing through the evening. The six-piece combo is good and does satisfactory job of playing. Quinn.

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Florida Law Barring Collection Of Salary Bonds Awaits Clarification

Miami, July 29. Night club and theatre operators throughout Florida having working agreements with the American Guild of Variety Artists are awaiting clarification of a clause in recently enacted employment agency bill by the Florida legislature which denies authority to any "union, agency or theatre guild" to collect bonds guaranteeing salaries.

Specifically, the clause reads "no bond shall be required from any employer to guarantee the payment of salaries or performance of contract, by any agency, union or theatre guild, except that it be approved by the commission" (State Industrial Commission) "made payable to the commission and deposited with the commission."

According to AGVA reps here, Dave Fox, of the national office instructed them to "proceed as usual" when informed of the new law. Nitory ops, however, asked for clarification on the matter, with Ernie Fast, local guild rep, arranging an appointment with the state attorney to discuss the matter.

Law requires only that talent agencies licensed by the state, must file a written statement with the Industrial Commission, which would include information on employers who "while financially interested in a theatrical business, failed to pay salaries, or left stranded any com-

pany, group or employees during the two years preceding. Such statements are to be kept by the talent agencies for exhibition to every act whose services are being dockered for by any op with such a record.

Acts working the area are wondering how the bonds are to be put up if AGVA's powers are taken away by the commission. Many are afraid that some ops will manage to get by without the bonds, while others will be willing to chance the only teeth in the law—the prospect of being fined \$300 or six months in jail or both—if they violate the edict by angling out salary payoffs.

Ops, as constituted, also requires any person or agency doing business in the state as employment agencies to have bona fide residents for three years and "continually" so engaged during that period. Measure was forced through by the state attorney. Most were not aware of the phrasing meant the bond setup and are certain the state attorney will ignore the clause. Assumption remains to be confirmed by the AGVA rep. However, the meeting arranged. If the attorney insists on carrying out the law to the letter, he would have to years before a change could be made by the legislature, which doesn't meet until this fall.

How bonds are to be collected by the state commission also remains to be clarified. Legislation does not specify any method of doing so, though it is understood by the local agents that a deputy will be appointed to handle the bonds, in each county. Again, no funds have been allotted to compensate such deputies.

If agreement between the state and AGVA reps is met, most performers look to a return of the abuses which prevailed among more unscrupulous ops here before AGVA organized the territory.

GIL LAMB TICKETED FOR CASINO, LONDON

Gil Lamb has been ticketed for the Casino theatre, London, to open around Oct. 13. Comic will co-headline with the Borrah Minchew-Harmonica Rascals.

Casino, operated by Bernard Delfont, is planning a consistent diet of U. S. names. Jack Durnant is headlining the current show.

Delfont has been doing most of his buying of American names through the Harry Foster agency, London, the English representative of the William Morris Agency.

D. C. Nitory Eyes Names To Bolster Fall Debut

Club Cairo, Washington, is slated to open for the season in September with a name policy. Spot, operated by Schanker, has already lined up Ted Lewis for an October date, although opening headliner hasn't yet been named.

Cafe, which opened last season, has been closed for the summer.

Charlotte Sabbaths Still Blue

Charlotte N. C. Board of Commissioners of Mecklenburg county, of which Charlotte is the county-seat will leave unchanged a regulation prohibiting the sale of beer and wine in any incorporated city or town between the hours of 10 o'clock Saturday night and 1 o'clock Monday morning.

Sunday tipplers therefore are still blocked out of public places.

A.C. Nitory Watchman Slain; 24 Club Robbed

Atlantic City, July 29. Two night spots here figured in the news last week when a night watchman in one, a boardwalk spot, was found murdered while a holdup by two sailors got the second in the games.

Body of Joseph Perez, watchman at Renault's tavern, was found at porters early last Wednesday (23) in the basement at the night spot. He had been brutally beaten. Robbery was believed the motive of the crime.

Bandbox, a suburban tavern, was held up in "Wild West" fashion Thursday (24), the robbers entering the spot early in the morning wearing masks and announcing their arrival with a pair of shots through the floor. They got \$450 from the cash register and more coin and jewelry from the patrons.

Two sailors attached to the Atlantic City Naval Air station at Pomona were later identified as the holdup men and are being held.

French-U. S. Act Com Pact Talks To Be Resumed

The American Guild of Variety Artists will request representatives of the French government in the United States to resume contract negotiations on mutual handling of monies earned by acts in each country. Negotiations were started three months ago and called for the union to handle earnings of French acts in the United States with AGVA requesting the French government difference in salary over \$20 daily expenses and agency commissions.

French government agreed to do likewise in regard to salaries of performers playing in France.

Agreement, however, was never concluded, but with some U. S. acts finding that they're unable to send acts out of France, renewal of the pact is slated to begin shortly.

Harrison and Fisher recently were forced to close at the Lido club, Paris, because of inability to remit money out of that country.

Four A's Sets Law To Bar Employees From Aiding AGVA Delegates

Associated Actors and Artists of America last week passed a resolution forbidding any paid member to campaign on behalf of any candidate for office before or during an election. Action applied to executive secretaries as well as organizers and clerical help.

Resolution was taken specifically to prevent any campaigning for delegates to the forthcoming American Guild of Variety Artists convention by the paid staff. However, action will apply to employees of other Four A's unions as well.

What's Doin' Ladies As Vaude Offering

Hollywood, July 29. "What's Doin' Ladies" hit the vaude boards over the past weekend, opening a week's run at the Broadway theatre. Fortunately to test its drawing a fat \$3,500 weekly. Jay Stewart, producer-owner, flew the entire cast north for a spot test.

Show continues its daily sailings from the stage of the theatre, using the regular attendees for its audience participants. Nelson was originally conceived as a promotion stunt to hype interest in the airshow, but due to interest stimulated among prospective theatres Stewart will test possibilities of going in on offered percentage deals.

OMAHA VARIETY SKED

Omaha, July 29. With "Water Folles or 1897" out of the way with a smash 45,000 attendance for the week, Ak-Sar-Ben announces rest of the summer series.

Victor Borge will top a special show to be given Aug. 25 in Ak field. Ferde Grofe will conduct the Omaha symphony, with pianist 'Earl Wild as guest, Aug. 12. A kid circus is being built around Poodles Hanford for Aug. 5.

Court Studies Legal Right of N. Y. Resort Op's Suit Vs. Actors Union

Riocabana, Chi, Closing

Riocabana club, Chicago, is slated to close for the remainder of the summer Sunday (3). Spot opened by Bert and Chuck Jacobson, has been in a slump for sometime despite attempt to resuscitate business with name bookings.

Reopening is scheduled for late September or early October.

Brit. Radio Show Set For Vaude Dates

London, July 25.

Maurice Winnick's top radio feature, "Ignorance is Bliss," which is same as American feature "It Pays to Be Ignorant," starts its provincial tour at Hippodrome, Brighton, for Moss circuit, Aug. 4, with Manchester to follow.

Show is being specially produced by Charles Henry, with Con West and Jackie Marks supplying the script.

Cast will include Harold Berens, Gladys Hay, Michael M. Jones and Stewart MacPherson as comperes, with latter quitting after two weeks or six weeks' vacation. His place will be taken by Norman Bartlet, American, who has been here for many years, and used the top vaude trio as the Three Admirals.

Decision has been reserved in the injunction suit by Jack Segal, N. Y. mountain resort booker, who is seeking to restrain the American Guild of Variety Artists from interfering with his activities. N. Y. supreme court Justice Larnhard is studying the case in order to determine if Segal's action is a result of a labor dispute or, if, then according to law Segal will have to exhaust all avenues of relief permitted by the union before taking his case to court.

Segal's suit is a result of the union's battle with four mountain resorts booked by Segal. Union sought to force the inns to provide room and board for performers on the premises or comparable accommodations within five miles of the playing date. Upon refusal, Segal was put on the unfair list, and subsequently other hotels in the area backed up Segal by declaring that they would drop shows.

Participation in the controversy by hotels backing Segal's stand was avoided last week before the hotel owners' plan could be put into effect.

STAFFORD'S HOLDOVER

Chicago, July 29. Jo Stafford and Paramount's "Dear Ruth" will be held over for a fifth week at the Chicago theatre here. Combination is so far in its third week.

Breeze's house band works onstage behind Miss Stafford.

JERRY COLON

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**PALACE THEATRE
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WEEK JULY 30
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JANET

(The Jovial Songster)

Applauded by the Public
NOW
Awarded by the Critics

Wednesday, July 23, 1947

VARIETY

Miami, July 22. Miami newspaper and radio station amusement editors, balloting in second annual awards for mythical all-star vaude show from acts which played the Olympia theatre here in past year, named Bert Wheeler as best comic again.

Only repeater on the slate, Wheeler topped 'Willie Howard in the voting by one vote. Others selected were: **JAN BART BEST MALE SINGER** with John Bole the runner up; DeCastro Sisters, femme vocalists, with Gracie Barrie and Yvette tied for the second spot; Four Evans from the dance acts and juggler Rudy Gardanas from the novelty turns.

Winners will be awarded silver trophies and have names inscribed on plaque backstage at the Olympia.

Concluding 12 Weeks September 1st
TURF CLUB, Galveston, Texas
P. S.: Wish to thank the critics of Miami for their award.

Personal Management—HARRY GREEN
Direction—WILLIAM MORRIS AGENCY

*Every once in a while
an actor likes to brag!
a little while ago it was this:*

In the eight years The Horseshoe has been open I've never hollered very loud about any one performer. I've always figured it was smarter to sell the place as one big candy box, rather than spotlight a particular bon-bon.

But I've got a comedian in the show now who rates a little better than that. He may be remembered when my jazz-and-juniper joint is forgotten. His name is JACKIE GLEASON. I first caught him as the roly-poly sailor in "Follow the Girls." I thought he had the makings of a big-time funny-man in the grand tradition. I still think so. With the right break he'll zoom up there with Fred Allen, Bob Hope and the rest of the heavy-sugar boys.

Before they hit him over the head with a sock full of gold and mail him out to Louis B. Mayer, you can see him twice nightly... in our new show, "Venus On the Half Shell," staged by John Murray Anderson.

Billy Rosa

Now it's this:

Pittsburgh Sun-Telegraph, July 15, 1947

Big Night for Jackie

By KARL KRUG

A vast number of musical play librettos and scores have been swept out the stage doors of this town since the late Florenz Ziegfeld, some two decades ago, commissioned an expensive battery of tune-and-toe composers to fashion him a show called "Rosalie." It was one of the greatest Ziegfeld hits, and it contributed immensely to the immortality of the late Jack Donahue and the late Marilyn Miller.

Last night in the Pin Stadium, with 3,436 looking on, "Rosalie" again demonstrated why Florenz Ziegfeld was the kingpin among modern musical producers.... The beginning of the third paragraph is high time, too, to get around to a comedian of sure wit and boundless enthusiasm, Mr. Jackie Gleason, who adds some laurels of his own to the

brash West Point cadet created by the aforesaid Jack Donahue in "Rosalie." The memory of the late comedian's personal triumph in the original Ziegfeld production is one of my most priceless souvenirs. Mr. Gleason, bless him, has made those recollections all the richer.

Despite everything good about "Rosalie," and much can be said for and against the luxuriously accented production—that Mr. Wymetal has given us, it is still Mr. Gleason's show, and he doesn't have to share it nearly as much with Miss Joy Hodges as Mr. Donahue did with Miss Miller. I'm sure Miss Hodges will forgive me if I bring up at this point that there has been, up until now, at least, only one Marilyn Miller. Indeed, Mr. Gleason's sure aim at an ad lib and rare skill at shoving the fuzz off an ancient gag shoves "Rosalie" into the front

rank of two seasons of summer operette-going. He is a convulsing jester, unabashed by either the age of his material or the defects of some of his fellow players. And, after Mr. Bobby Clark, I would as soon laugh away an evening with him as any funny man I know.

Vocally, and after she gets into her West Point disguise, Miss Hodges does splendidly by her Princess Rosalie....

Miss Peggy Womack teams with Mr. Gleason for a zestful "Everybody Knows," in which he captures not only the spirit of Jack Donahue but also the physical movements of the late star. "Rosalie" has color, romance and tuneful melody, with many stagefuls of rap ensembles, precision dances and parade ground drills. But, above everything else, it has a very comical fellow called Jackie Gleason.

Ain't I a ham!
jackie gleason

Direction—WILLIAM MORRIS AGENCY

Personal Management: WILL WEBER

48 West 48th Street, New York 19, N.Y.

CHAPLIN CHANGES!

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VERDOUX"

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Haunting ROMANCE!

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